

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4342.

SATURDAY, JANUARY 14, 1911.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

Lectures.

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE STREET, PICCADILLY, W.

TUESDAY NEXT, January 17, at 3 o'clock, Prof. F. W. MOTT, M.D. F.R.S., FIRST OF SIX LECTURES on 'Hereditary Half a Guinea the Course.

THURSDAY, January 19, at 3 o'clock, the ASTRONOMER ROYAL (F. W. DYSON, Esq., F.R.S.), FIRST OF THREE LECTURES on 'Recent Progress in Astronomy.' Half a Guinea.

SATURDAY, January 21, at 3 o'clock, ARTHUR HASSALL, Esq., M.A., FIRST OF THREE LECTURES on 'Problems in the Career of the Great Napoleon.' Half a Guinea.

The FRIDAY EVENING MEETINGS will BEGIN on JANUARY 20, at 9 o'clock, when Prof. Sir JAMES DEWAR, LL.D. D.Sc. F.R.S., will give a DISCOURSE on 'Chemical and Physical Change at Low Temperatures.' To these Meetings Members and their Friends only are admitted.

UNIVERSITY OF LONDON.

The following ADVANCED COURSE OF LECTURES, to which admission is free, will be delivered:—
Roman Antiquity of Modern Equity Principles, by W. W. BUCKLAND, M.A., Fellow of Caius College, Cambridge, at UNIVERSITY COLLEGE, GOWER STREET, W.C., on WEDNESDAYS, January 18 and 25, and February 1, 1911, at 5 p.m.
F. J. HARTOG, Academic Registrar.

BRITISH MUSEUM.—Mr. R. A. PEDDIE

will deliver a COURSE OF FIFTEEN LECTURES on 'Bibliography in the Reference Library: A Guide to Bibliographical Research, in the LECTURE ROOM of the BRITISH MUSEUM (by permission of the Trustees), on WEDNESDAY AFTERNOONS, at 3 p.m., commencing on January 18, 1911.

Subscription to the Course One Guinea. Tickets may be obtained from Mr. R. A. PEDDIE, 36, St. Martin's Court, St. Martin's Lane, W.C.

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Societies.

ROYAL HISTORICAL SOCIETY.
(Incorporated by Royal Charter.)

An ORDINARY MEETING of the SOCIETY will be held on THURSDAY, January 19, at 5 p.m., in the SOCIETY'S ROOM, when a Paper on 'Early Apprenticeship in England' will be read by Miss O. JOCELYN DUNLOP (Hist. Tripos, Cambridge).

H. E. MALDEN, Hon. Secretary.

THE FOLK-LORE SOCIETY.—The ANNUAL MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, January 18, at 8 p.m., when the President, Miss CHARLOTTE S. BURNE, will deliver an Address on 'The Essential Unity of Folk-lore.'

F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., January 9, 1911.

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The length of the Essay is not to exceed what may be read aloud within one hour.

Each Essay submitted must be either typewritten or printed, and must be enclosed in a sealed packet bearing on the outside a motto selected by the competitor, and the words 'St. Andrews University Five Hundredth Anniversary—One Hundred Guinea Prize Essay.'

The name or address of the competitor must not appear on the Essay or on the sealed packet enclosing it, but the Essay is to be accompanied by a sealed note containing the competitor's name and address, and a signed declaration that the Essay is his or her own production.

On the outside of this note the motto selected by the competitor alone is to be written.

If, in the opinion of the Examiners, no Essay submitted is of sufficient merit, the prize will not be awarded.

The successful Essay will become the property of Dr. Steele.

All Essays must be sent to Mr. ANDREW BENNETT, Secretary, The University, St. Andrews, and must be in his hands on or before THURSDAY, June 1, 1911. Essays received after that date will be disqualified.

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investigated by the Cambridge Antiquarian Society.

Pausing at Newmarket to relate how Charles II. of blessed memory recognized the merit of the heath, and established the first race meeting, our amiable guide takes us to Exning, a Suffolk town, which was the birthplace of Queen Ethelreda, and the capital of her sire, Anna, the pious king of East Anglia, and father of a veritable family of saints. But Mr. Conybeare is so well informed that when he enters upon Anglo-Saxon history we cannot allow him to detain us unduly, so let us hasten to Cheveley and hear how the Dukes of Rutland early in the last century bought the Corporation of Cambridge body and soul, and ruled them absolutely till 1832 from their country seat.

We then turn eastward and visit the borders of the fenland, with the fine churches of Swaffham Prior and Burwell, and so on to Reach, famous for its mediæval fair. With all his lore, Mr. Conybeare omits to tell us of the famous visit of the Vice-Chancellor, the Senior Proctor, and Mr. Beverley, Esquire Bedell of the University, which began with a sermon, and ended in the three dignitaries quarrelling till they fell into a slumber for which other causes than eloquence were responsible. Is it not written in the pages of Gunning?

It is the same throughout this delightful volume. We wander along the open highways, and turn aside, down a number of interesting byways, to villages full of objects worthy of attention. At Bassingbourn we find churchwardens' accounts from 1498 to 1534; at Orwell there stood down to the "seventies" the last maypole in England; at Shingay the Knights Hospitallers had their home; while Caxton, on the Old North Road, boasted a famous gibbet and many an inn, well filled in coaching days. Here, we are told, undergraduates of Cambridge, enterprising in 1745 as in the present year of grace, hired windows from which to view the passing of the Chevalier's army on the way to London, which, however, it was destined never to reach.

Towards the end of the volume the author takes us into the fenland north of Cambridge, and discourses pleasantly and with much erudition on the Monks of Ely, the drainage of the fens, and the splendid churches of the Marshland. When he has led us to Wisbech, and described King John's loss of army and treasure in the waters of the Well-stream, his precipitate ride to Newark, and his death on October 18th, 1216, Mr. Conybeare concludes his work with these words:—

"We bid good-bye to the County of Cambridge and the Isle of Ely feeling that no hue of dullness attaches to them, as is commonly supposed by the unappreciative crowd, but that rather the footprints of the past which abound within their borders give promise of a future that shall not be unworthy of what is gone before."

The Glenberrie Journals. Edited and arranged by Walter Sichel. (Constable & Co.)

THESE journals, it appears, were sold unclassified at the auction of the Sheffield and Gibbon documents. Mr. Walter Sichel is to be congratulated on their acquisition, though they are only two volumes out of what must have been a considerable series, and we share with him the hope that the remainder may yet be discovered. For, though their importance may not be very great, they undeniably provide entertainment.

Sylvester Douglas, Lord Glenberrie, our first Governor of the Cape, and first modern Commissioner of Woods and Forests, was just an honest placeman, who went from appointment to appointment. He married a daughter of Lord North, and it is clear from his diary that he accepted that piece of good fortune with reverential piety; she was always to him Lady Katherine or Lady Glenberrie. His artless jottings reveal him as a worthy, sensible man, with all the talents that in those days made for success; knowing everybody, and capable of appreciating wit, though in all probability he did not himself contribute much to the sparkle of conversation. Mr. Sichel appears to hold Glenberrie rather too cheaply on occasion. If he was something of a Polonius, it was only right to point out that his tendency to moralize at large was not so much peculiar to him as common to the age. A fling at his "accentless Greek" seems to miss its aim when we discover that he could sit down and read Plutarch in the original. Of how many elderly officials could that be said nowadays?

As an assiduous diner-out, Glenberrie gathered many interesting reminiscences. Thus a Mr. Williams told him that Pulteney, Lord Bath, was known to his young friends as "Waddling Will" from his rolling gait:—

"He says he used to come to White's in a morning and pick up five or six people to take home to dinner with him, and that if the party was to his mind, he would sit on till 11 o'clock at night. He had a great deal of wit, liked to tell over all the history of former politics, and was not impatient in answering questions."

On his own account, Glenberrie, who was a barrister before he took to politics, volunteers the information that his first brief was due to Cagliostro, whom he met at the house of some City acquaintances so far back as 1776—"a short, thick, stumpy figure with a florid complexion," whose impostures were obvious. Glenberrie was the recipient of confidences from that shifty Chancellor, Lord Loughborough, and summed up their value with much shrewdness:—

"As he set me down at my own house, he said, 'I hope you approve of the judge I have made—Brooke in the room of Wilson.' Brooke is a very honest man and a good lawyer, but I think Lord L.'s motives for

appointing him were not those, but of a nature consonant to his character and general conduct in cases of patronage, viz., to gain the reputation of professional propriety and approbation from strangers or indifferent persons. In short, to avoid the imputation of jobb, or partiality in legal appointments. This is a liberal and politic course, at least on the first blush of it. When more *approfondi* I doubt whether it is either."

The first of Glenberrie's journals ranges from October, 1793, to the close of the year. As Mr. Sichel remarks, it is kaleidoscopic, and therefore difficult to summarize. "Old Q" and the Prince of Wales shaking their heads over "Égalité" Orleans must have been edifying spectacles, and we learn later a fact or two about "Old Q's" meanness and disastrous will. Young Pitt, we are told, when living in Lincoln's Inn, set up a carriage and incurred other expenses considerably beyond his income because he found it impossible to live on the interest of the few thousand pounds he was master of, and therefore determined to encroach on his capital and trust to fortune. Mr. Sichel makes the none too felicitous comment that the story represents "the temperament of the future Premier in a much more reckless light than tradition reports it." On the contrary, the disorder of Pitt's private affairs was notorious, and pursued him to the grave. There is a racy description (to be received with caution) of the arrival of Queen Charlotte in England.

Glenberrie's second journal, which begins in April, 1811, and ends in February, 1815, acquires a certain unity through the frequent occurrence in it of the Princess of Wales and Madame de Staël. Lady Glenberrie was a lady-in-waiting to the Princess during her residence at Kensington Palace, and, though she and her husband were loyal backers, they were evidently aghast at various indiscretions. Princess Charlotte appears, just as she does in Lord Albemarle's reminiscences, as an outrageous tomboy. In his deliberate way, Glenberrie analyzes Madame de Staël almost as acutely as Byron did, though not so wittily; she "satiated" him, and he suspected that she would outstay her welcome to the town. But, if he succeeds with Madame de Staël, he fails with Talleyrand, setting down merely a string of stale anecdotes.

Mr. Sichel was justified, no doubt, in suppressing a good deal of Glenberrie's sententiousness, but on p. 214 it is difficult to make out if the two occasions on which Pitt shed tears in public were specified by him or not, though Dundas and Sir Walter Farquhar are given as authorities. The reminiscence might have been interesting.

The foot-notes are fairly adequate, though enough care has not been taken in correcting Glenberrie's blunders in proper names. Count von Rumford was not "Alexander," but Benjamin Thompson, and took his title, not, as Glenberrie supposes, from Essex—that is presumably from Romford—but from Rumford, now Concord, in Massachusetts. Madame de Staël's unacknowledged husband was

neither "Raucart" nor "Rocarte," but Rocca; and Lord Harrowby's heir was not Lord "Sandford," but Sandon. If Mr. Sichel had gone to a good biographical dictionary when mystified by Glenberrie's handwriting, he would have discovered that the title of Marshal de Noailles was Duc d'Ayen.

The Kingis Quair and the Quare of Jehusy. Edited, with Introduction, Notes, Appendix, and Glossary, by Prof. Alexander Lawson, D.D. (A. & C. Black.)

THE rebellion against James I. of Scotland which broke out in 1566 seemed to have subsided, although the intervention of a French ambassador and a variety of British auxiliaries did not wholly succeed in suppressing it. The leader of the revolt, Mr. J. T. T. Brown, while he was not fortunate enough to mobilize any force in the open field, was able to elude capture; and now his enterprise of scepticism, after slumbering for a decade, is revived. Mr. Brown has gained the appreciable advantage of a recruit in Prof. Lawson of St. Andrews. In this renewal of hostilities, it is true, the trumpet gives forth a rather uncertain sound: the Professor hesitates to decide. While in the end he thinks that the balance of evidence lies against King James's authorship of "The Kingis Quair," he begins with a full and careful biography of him, followed by a scrupulously fair résumé of the debates of M. Jusserand, Dr. A. H. Millar, Mr. T. F. Henderson, Prof. Hepburn Millar, and Mr. R. S. Rait with Mr. Brown. Prof. Gregory Smith's positive disclaimer of doubt is overlooked. We cannot understand why Prof. Hume Brown is to be called a convert, the passage cited being to the contrary. On the course of the argument as a whole Prof. Lawson speaks with all the frankness of a good-natured friend:—

"If regard is had merely to Mr. Brown's pleas and the answers made to them, it can scarcely be disputed that he has in the main the worst of the argument. Certainly he has not proved his case."

But, the Professor contends, "there are reasons of weight which Mr. Brown has overlooked"—reasons not of new positive external evidence, but of internal evidence from personal elements in the poem—and which compel the latest critic to conclude that "the verdict must be given, hesitatingly perhaps, yet given against tradition." He cannot reconcile the substance of the poem "with the history and experience of the young King of Scotland"; and on this score, while rejecting as inadequate the objections stated by Mr. Brown, he considers that his own subjective reasons turn the scale. This is a hard saying for the original champion of doubt, and, if we were to decide against James, we might well prefer to give Mr. Brown the credit of his case rather than to admit the *ex post facto* cogency of Prof. Lawson's general positions that the poem cannot be

the King's because there is no colour of royalty or a Court about it, because there are signs of an inferior rank, and because a didactic spirit and purpose may be discovered in it.

In the biographical section one or two points need clearing up. Prof. Lawson, who has, be it said, written a very creditable sketch of the life of James, says that James probably sailed before February 14th, 1406, the date of Sir David Fleming's death. The authority is Bower's 'Scotichronicon'; but Bower was copying from Wyntoun, and Wyntoun leaves no doubt that James's voyage did not begin until some time—"a quhyle fra this was done"—after Sir David's funeral. Besides, the Earl of Orkney (ultimately James's fellow-prisoner in the voyage) got safe conduct on March 15th, 1406, to pass into England. This writ, in the 'Rotuli Scotiæ,' ii. 177, taken along with Wyntoun's statement, dates the voyage almost with certainty in the second half of March, not February. Further, Prof. Lawson says that "on March 30th, 1406, there was no truce between Scotland and England." Now, apart from Walsingham's statement that there was truce in *terra* and Wyntoun's that there was "trewis baith on se and lande," the writ in Rymer (referred to by Prof. Lawson, p. 124) of September 3rd, 1406, recognizes it, subject to an *ut dicitur*. Moreover, a later writ of October 6th, 1406, on the same matter, without any *ut dicitur* qualification, says that the seizure made by Joly, the shipman of Clay, and his company, was *contra formam treugarum inter R^e et adversarium suum Scotie nuper initarum et firmatarum* ('Rot. Scot.,' ii. 180, with which compare ii. 177). The inference that the plenipotentiary powers for a truce *tam per terram quam per mare*, issued on February 7th, 1406, had been effectual, seems difficult to refute.

Time brings both patience and light. The interval since 1896 has steadied discussion, and given fresh elements for the critic to assimilate. The question is now very different from what it was; and, while the issue of authorship remains the same, it has become only one, and perhaps not the chief, of a number of problems of literary relationship. Undoubtedly, as Prof. Shick showed in 1891, the heaviest debt of 'The Kingis Quair' is to Lydgate's 'Temple of Glass,' dated perhaps *circa* 1403. Alongside, however, of 'The Kingis Quair' stands 'The Quare of Jelusy,' assigned by a scribe to the "makar" Auch[inleck], and therefore believed to date *circa* 1490. Certain cross-connections also exist with 'Lancelot of the Laik.' Are the parallelisms of line, phrase, and phonology enough to establish Auch[inleck], author of the 'Jelusy,' as author also of the 'Lancelot'? Does the failure of equal parallelisms disprove a like claim upon 'The Kingis Quair,' which would, of course, depose King James?

Prof. Lawson lays down no dogma: he brings the poems into the ring to hop as they can. Yet his somewhat vacillating sympathy inclines towards

one author for the 'Quair,' 'Lancelot,' and 'Jelusy.' His observations and notes, however, indicate (1) a closer connexion between 'Lancelot' and 'Jelusy' than between them and the 'Quair'; (2) a series of sources of 'Jelusy' different from those of the 'Quair'; (3) a more direct bond between the 'Quair' and 'The Temple of Glass' than the other two pieces exhibit; and (4) a certain didacticness common to the 'Quair' and the 'Jelusy,' but more pronounced in the latter, which is admittedly a much inferior poem. Interesting and grave questions are thus ripening for judgment. Perhaps the discerning critic will suspend the complicated decision, awaiting the issue of Prof. Skeat's contention that 'The Kingis Quair' is an early poem, and that 'Lancelot' and the 'Jelusy' are by another and later poet—"as Prof. Skeat" (writes Prof. Lawson) "privately assures me he is able to prove." No doubt the first chapter of the proof is that contained in the last number of *The Scottish Historical Review*, claiming the 'Lancelot' for Auchinleck. The subsequent chapters are needed, and Mr. Brown will doubtless make himself heard in reply. It is a lively controversy. Editing from the Bodleian MS. which is the sole authority for both 'Quair' and 'Jelusy,' Prof. Lawson reproduces the texts with the errors and corrections verbatim, placing *en regard* Prof. Skeat's amended text of the 'Quair.' He is evidently unaware that the 'Jelusy' was reprinted by Mr. Brown, revised from the MS., in *The Scottish Antiquary* for 1897, with notes forestalling some standpoints now presented again.

As we have said, we are more impressed by the questions of textual and poetic comparison discussed by Prof. Lawson than by what may be termed the psychology of the poet of 'The Kingis Quair.' Historically there is an onus of disproof which the deniers of King James must sustain, not the less heavy because Prof. Hume Brown has pointed out the significant fact that James's household was "a veritable nest of royal singing birds." How far autobiography is to be expected from a poet in his feigning must be a test of criticism. The error of the poem about the prince's age remains Mr. Brown's strong point on that head. There are discrepancies in the scribal ascriptions and the statement of Major, who is the witness in chief, although the combination, despite the errors, proves a direct tradition at the dawn of the sixteenth century, which harmonizes with a more than kingly contemporary repute for erudition and literature. Notwithstanding, 'The Kingis Quair' will fall if it is proved that the author wrote 'The Quare of Jelusy.' That is the question, and it may be equally wise, and respectful to the pleaders, not to consider a judgment until all sides have been heard. Lord Guthrie from the chair at the recent meeting of the Scottish Text Society countenanced the question of the royal authorship as ranking among historic doubts. The announcement that Prof.

Skeat is to inaugurate early this year the new series of the Society's publications by re-editing 'The Kingis Quair' is a pledge of battle. Perhaps rather it is the lifting of the challengers' gloves.

Louis XIV. and Madame de Maintenon.
By Charlotte, Lady Blennerhassett.
(George Allen & Sons.)

THIS historical study is a carefully "documented," fair-minded, and soberly written piece of work which may be of great use to the general reader. There are no discoveries or startlingly novel conclusions to attract the historical scholar; and there is, perhaps, rather an excessive amount of space devoted to theological and religious controversy. But an admirably impartial tone is maintained throughout, and the sympathy manifestly felt by the author for the subject of the book is seldom or never allowed to bias her judgment.

A carefully written Introduction supplies a survey and estimate of the various influences which have militated against the reputation of Madame de Maintenon—La Beaumelle's mutilations of her correspondence, not detected in their full extent till a century had elapsed, and the strongly biased views of her personality entertained by the picturesque Saint-Simon and the splenetic Duchess of Orleans. The conclusion, "that when everything which has ever been brought forward against this remarkable woman is weighed in the balance, an impartial judgment will decide in her favour," seems upon the whole to be warranted. Posterity's court of appeal may be said to have reversed the judgment of the eighteenth-century tribunal of first instance, from which Voltaire, in large measure at least, dissented.

Little definite information is available about young Françoise d'Aubigné's marriage to the graceless, good-hearted cripple Scarron; but it seems likely that the whole matter was arranged by Madame de Neuillan, who thought it a good way of getting rid of an irksome charge. Saint-Simon's "infamies of the early life of Madame Scarron" cannot be substantiated any more than the assertions of Elizabeth of Orleans that want of access to the King alone prevented her from opening his eyes to the real character of his friend. On the other hand, the fact that her own brother is called as a witness against her would have carried some weight, did we not know what kind of a person this ingrate was. It is certain both that the Scarron circle was far from saintly, and that the future reformer of Louis XIV. was no prude and possessed no slight personal attractions. Even at the last she was never precisely a *dévot*e, and for the greater part of her life loved lively society in the spirit of a true Frenchwoman. Personal pride rather than simple love of virtue kept her unspotted.

It may be recalled that Louis XIV. at first feared her as a *bel esprit*.

Simplicity rather than asceticism was Madame de Maintenon's ideal. She objected, in the case of religion, to "all novelties, be their merit ever so great," and was equally repelled by the austerities of Jansenism, the mysticism of Fénelon and his clique, and the subtle sophistries of the Jesuits. She appreciated the disturbing effects of controversy upon the balance of the soul. She agreed with the King in disliking convents, and in its early days her "Institut de Saint-Louis," better known as Saint-Cyr, was not carried on upon monastic lines. After all, this pillar of the Catholic faith was the granddaughter of Agrippa d'Aubigné. In the year of the Revocation of the Edict of Nantes Louis XIV., in answer to her request to him not to be inhuman to the Huguenots, but to win them over by mildness, was even moved to remind her of her antecedents: "I fear that your forbearance for Calvinism shows the remains of attachment to your old faith."

The author does not suggest that the King's privately married wife did not approve the persecuting Edict in itself, and shows how her attitude towards heretics subsequently hardened. But Madame de Maintenon was almost certainly not directly responsible for the measure itself, and, like most of the best Catholics, probably looked upon it as an unfortunate necessity. Though she was rightly credited with much influence in religious matters, the King, we know, more than once resisted. He was displeased at her relations with Fénelon in the period preceding his exile from Court, and at her objections to the Jesuits. At this time Madame de Maintenon even went so far as to commission her nominee to the see of Paris, Noailles, to request the Papal Nuncio not to call upon her. The King would not have it, and "no power whatever to do good" was left her. The Jesuits ultimately proved too strong for her, and in her opposition to the revival of Jansenism she was forced into acting with them. Though she was not consulted by Le Tellier as to the advisability of the suppression of Port Royal, her allusions to it are constrained, and, as Lady Blennerhassett points out, "nothing on her part indicates shame and horror" at the cruelties inflicted upon the poor nuns.

To estimate the exact extent and nature of Madame de Maintenon's political influence is an almost impossible task. Daguesseau attributed to the constant pressure of her influence the weakening of Louis's Gallicanism, as shown by the virtual withdrawal of the Declaration of 1682 a decade later. In 1698 the King's wife made an unsuccessful attempt to check the extravagance of the royal builder. She only made Louis angry; and Marly went on despite the distress of the people. All the uncrowned queen could do at this time was to moderate the master's displeasure with Racine, who had sent her a report he had drawn up on the condition of the rural population.

Madame de Maintenon has been made responsible by Saint-Simon and others for the King's sudden withdrawal from the camp in Flanders in the summer of 1693, a course which certainly reacted unfavourably upon the French campaign. But more probable reasons for his decision have been suggested.

We know that Madame de Maintenon was consulted on the question of the Spanish succession, and have direct evidence that she was opposed to the throwing-over of the final Partition Treaty in favour of the acceptance of Charles II.'s testament. A spectator says that she was challenged by Barbézieux "with such vehemence that she was obliged to call for help, and this touched the King's heart." But her shrewd provisions as to the instability of a Franco-Spanish alliance failed to prevail in the end; and it seems probable that such direct appeals to her for advice were exceptional. At any rate, we find the woman who was supposed to be so potent politically writing in a confidential letter about a year later:

"Those who attend Councils of State are bound to secrecy. It is a blessing for us all that the King's orders prevent me from revealing what I saw and what I heard. I am deeply depressed by present affairs and the thought of those which will have to be decided in the future. This single instance convinces me that I would die of grief had I to attend Councils. Monarchs are to be pitied, and men are wicked."

This is not the tone of one who, like the writer's correspondent, the Princesse des Ursins, regarded political intrigue as the single great occupation of life. That lady, for so many years the virtual ruler of Spain, seems to have counted upon some degree of indirect support from Madame de Maintenon, however, though she told Madame de Noailles that her belief was that the lady had taken no side at the time of her temporary disgrace, "as affairs of that sort are distasteful to her."

The elevation of Chamillart to the ministry was generally credited to Madame de Maintenon's influence, and she was also accused of bringing about his fall for personal motives. It undoubtedly was the case that she had intimate relations with the War Minister, for it came out that it was by her advice that Catinat's letters from Italy had been withheld from the King. According to Saint-Simon, a strong adherent of the future Regent, it was Madame de Maintenon's influence which ultimately prevailed over Louis's reluctance to entrust Orleans with a military command, and that to her he owed his dispatch to Spain in 1707. The reconciliation between the King and his nephew after the latter's disgrace was also brought about by the same personage, who moreover favoured the marriage of Orleans's daughter with the Duc de Berry, a younger son of the Dauphin.

It is unfortunate that most of Madame de Maintenon's letters to Villars, the

remnants of which, the Marshal's biographer asserts, "entitle her to the gratitude of France," should have perished. She seems to have given him valuable support during the negotiations with Prince Eugene in 1713, but her friendship for the great soldier did not blind her to the futility of encouraging his political aspirations.

Her correspondence with the Princesse des Ursins, who at one period was credited with wishing to take her place at Versailles, shows Madame de Maintenon in a somewhat different light. There was strong mutual appreciation between the religious ruler of France and the libertine *camerera-mayor* of the Court of Madrid. "I have contracted the habit of speaking to her as if she were my confessor," wrote the Princesse des Ursins, and added: "but the pleasure is infinitely greater." Not the least attractive part of Lady Blennerhassett's book is concerned with this able diplomatist, for so many years a power in Europe.

Many interesting pages are also concerned with Fénelon, whose nomination to the archiepiscopal see of Cambrai seems to have been largely due to the counsels of Madame de Maintenon. Her relations with him had for some time been friendly, till she became alarmed by the conduct of Madame Guyon. Fénelon probably has given us the best contemporary judgment upon the great lady who ultimately became estranged from him. When he refused to become her confessor, he told her frankly: "You are overfond of the esteem of good people, of their approbation, of the pleasure of showing your moderation in prosperity; you are proud of your inward worth, not of your station. Your idol is yourself, and you have not yet crucified it." This, and her own observation that she "detested things leading to nothing," are the most penetrating gleams we have of the inner self of Madame de Maintenon.

There seems to be some confusion where Madame de Montespan, at the age of twenty, is made to remark disapprovingly upon Mademoiselle de la Vallière's following Louis XIV. to Flanders in company with the Queen (p. 24). The observation appears to have been made in reality at a later date (Lair's 'La Vallière,' p. 199), when, strangely enough, the speaker had already virtually ousted poor Louise from the King's affections. In any case, Madame de Montespan herself was not deterred by the Queen's presence from accompanying her royal lover to the army in 1670. A wrong date is given for the accession of James II. in England on p. 92. Different years also seem to be assigned on successive pages for the death of Madame de Maintenon's worthless brother. It certainly appears strange to give, as one of the reasons which determined William III. not to protract the war, "the exhaustion of the treasuries both of France and England" (p. 160).

We ought not to take leave of the book without a word of praise for the admirable reproduction of the interesting portraits it contains, as well as for the proof it affords that the art of binding is not yet extinct.

NEW NOVELS.

The House of Silence. By E. Everett-Green. (Hutchinson & Co.)

'THE HOUSE OF SILENCE' is written with the skill of the practised story-teller. The first page suggests a lurking mystery, and the love-story of the two chief characters is rapidly developed. Silence Desart has answered an advertisement for a secretary, and finds herself confronting a young man of great personal charm. It is insisted that this young man is a genius of the first order, and, although his behaviour would evoke much disapproval from real men and women, in the pages of this book it is skilfully made to appear merely in keeping with the opulence of his nature. Unfortunately for the secretary, the poet meets another woman, whom, almost by inadvertence, he marries. The result is cleverly contrived, and brings to a conclusion a highly exciting story.

The Strength of Evan Meredith. By R. Penley. (John Long.)

MR. PENLEY has evidently striven after a clear delineation of character and a display of motive, and has accomplished his desire praiseworthy, without ever weakening the grip of his story. The heroine is an Irish-woman, irresistible and of warm affections. Indeed, it is the strength of her affections that creates the motive of the drama. Her endeavour to reclaim her brother from drunkenness by compassing his marriage with her young friend is the cause of the one serious dissension between her adoring husband and herself. The distorted morality of her attempt rouses the latent strength of Evan Meredith to an effort of mastery over the wife who has hitherto mastered him. At present the author shows a pleasing lack of mere facility; but some injustice, we feel sure, is done to the manners and breeding of the Irish aristocracy in the dialogue. This, after all, is a trifling flaw in a wholesome and unflagging story.

La Robe de laine. By Henry Bordeaux. (Paris, Plon-Nourrit.)

WHILE recognizing the great talent of M. Henry Bordeaux, we have never been able to praise his books without making at the same time serious reservations by way of admission of obvious imperfection. In 'La Robe de laine,' for the first time, he strikes us as having produced a perfect work of art. The story is of the

simplest; the characters are not immortal; but a theme somewhat old-fashioned, and well-worn during the romantic period, is nevertheless handled with a mastery that compels respect. The descriptive passages afford an admirable framework to the painful tale.

BOOKS ON FRANCE.

THE title bestowed by Mr. C. F. Warwick on his *Napoleon and the End of the French Revolution* (Fisher Unwin) gives the impression that it is a book written on the lines of M. Vandal's 'Avènement de Bonaparte,' that is to say, an account of the transformation of the Revolutionary Government into an absolute dictatorship. It is nothing of the kind, being an ordinary biography of Napoleon, an outline of his life, from his birth at Ajaccio to his death at St. Helena. It is on the whole a good, straightforward narrative by a writer generally familiar with the period. Mr. Warwick, it appears, is an American, and in his Preface he tells us that this book is a sequel to his works on Mirabeau, Danton, and Robespierre.

The chief interest of the volume lies in the illustrations, which are from the "collection of engravings and etchings belonging to Mr. William J. Latta, of Philadelphia." We quite believe that some of them are "original sketches made by artists contemporary with Napoleon, and have never before been published," and Mr. Warwick deserves the thanks of the increasing number of amateurs in this country of Napoleonic iconography for publishing in England the volume containing them.

The biography loses much of its value owing to the carelessness with which it has been prepared for the press. An afternoon's revision of the proofs at the hands of any student of the period would have weeded them of the numerous blunders, of fact and of spelling, which may mislead the general reader and reduce the value of the book as an educational manual.

The author begins with a remarkable misstatement, that Napoleon in the course of his career, "with the exception of London, entered in triumph every capital of Europe." A reference to dates would alone have taught him that Charlotte Corday could not have been "granddaughter of the great Corneille," who was born 162 years before her. Josephine's maiden name was not "Detascher," but Tascher de la Pagerie. It is improbable that in Paris, after Marengo, "the air rang with cries of 'Vive le Consular Guard.'" The Constitution de l'An 8 (which is not designated by that title) was promulgated, not on December 5th, 1799, but on December 15th. It is misleading to describe the *Moniteur*, under the Consulate, as "a journal as influential in France as the London *Times* in England." It was not "the cynical Fouché" who said that the execution of the Duc d'Enghien "was worse than a crime, it was a blunder," but Boulay de la Meurthe. Cardinal Bonaparte was not the nephew, but the grand-nephew, of Napoleon. In October, 1805, Napoleon was not "in his thirty-fifth year, the eligible age for the presidency of the United States," but in his thirty-seventh year. Though Charles IV. of Spain deserves offensive epithets, the expression "a royal pimp" does not connote the quality of his dishonour. The "handsome coxcomb" with whom Queen Hortense "was flirting" was

not known as "the Duke de Flahaut." "At the close of 1810 the three per cent British Consols were quoted," not at 65, but at 67½.

Such mistakes are perhaps not of the highest importance, but they display a carelessness which an historical writer should train himself to avoid. In harmony with them are the numerous misspellings or misprints which disfigure the volume. Pichegru becomes "Pichegre," Aboukir "Abouker," Autun "Autum," Chambéry "Chamberry," and Hawkesbury "Hawkesberry." Las Cases is spelt consistently "Las Casas," and the boats in which Napoleon proposed to invade England are called "batteaux." The Southern town "Orgon" is presumably meant for Orange.

The style of the author is in places as careless as his spelling. Napoleon in his youth "journeyed to Brienne, which institution he entered." Occasionally we find American expressions, as when under the Directory "crowds of hoodlums followed and jeered" the lady who became Madame Tallien.

Mr. Laurence Jerrold, who seems to be an accomplished journalist, has reprinted in a volume a number of his articles, under the title of *The Real France* (John Lane). They are worthier of republication than are the great majority of such writings. But he knows so intimately some of the subjects which he treats that it is a pity that he did not make these magazine articles the foundation of a carefully composed study of certain phases of French life, instead of offering them to the general public in the rough shape in which, it is to be presumed, they originally appeared. He should recollect that easy writing makes hard reading. He should know that paragraphs which stretch over three or four pages, and single sentences containing 150 words, are a weariness to the eye and the brain. The author attaches so little importance to his work that he has neglected to furnish it with an index, which is essential to a volume swarming with names.

The title of the book is not well chosen. Instead of calling it 'The Real France,' it would have been more appropriate to entitle it 'The Artificial France.' For it deals almost entirely with a certain number of the inhabitants of Paris who live upon politics, play-acting, or play-writing, or who pursue more eccentric paths of literature.

The author's only two excursions to the provinces might similarly have been labelled 'The Abnormal France.' One of them was to Lourdes, which he describes from the anti-clerical point of view; the other to Courrières, which he visited when it was stricken by the most terrible explosion in the history of coal-mining, and he proved himself an intrepid journalist by descending the burning pit. His limited knowledge of the provinces is shown by his reducing the number of departments, in more than one passage, to 82, and by clothing the *Préfets* in gold-braided uniforms.

But with certain phases of Parisian life Mr. Jerrold is more at home than any foreign journalist with whose writings we are acquainted. We do not know if he is the Paris correspondent of any London newspaper; but his familiarity with contemporary French politics and politicians would fit him for such a post. His portraits of M. Clemenceau and M. Briand are excellent. In his account of them there are one or two passages which are misleading, owing perhaps rather to careless writing than to ignorance. Thus he says that "under M. Clemenceau's premiership M. Briand's..."

hand was shaping disestablishment." This is a serious mistake, M. Briand having "shaped disestablishment" as reporter of the Commission on Separation early in 1905, soon after M. Rouvier became Prime Minister, the Separation Bill founded on his Report being passed into law nearly a year before M. Clemenceau formed his Ministry, the Sarrien Ministry having intervened. It is also misleading to speak of "Clemenceau... draining the cup of political power and enjoying every benefit which political influence can give," before he "was kicked out of politics savagely" in 1893; for M. Clemenceau, in all his long career, never took office until 1906, and was only once a candidate for a political post, when in 1888 he tied for the Presidency of the Chamber with M. Méline, who obtained the place "au bénéfice de l'âge." Nor is it accurate to describe Mgr. Montagnini as Papal Nuncio, "semi-official" or otherwise. Mr. Jerrold's acquaintance with French politics seems to be limited to very recent years, or he would not have written, of M. Delcassé, "he did not get France into, but got her out of, the Fashoda morass," without some explanatory reference to his connexion with the dispatch of the Marchand mission. Generally, what the author has seen in the political world is set down in a manner which shows him to be capable of observing French affairs from the standpoint of intelligent Parisian journalism. But when he goes far from the boulevards he is out of his element, as when, describing the effects of disestablishment, he says, "Rome had read aright with some acuteness the new French national mood"—a proposition which, unfortunately for Rome, is completely inexact.

The last hundred pages of the book relate to literature and the stage, and they are well done, excepting the last section, headed 'Players,' which is scrappy. Particularly interesting are the chapters describing the rise and fall of "Les Jeunes," the literary coteries which arose in the last ten years of the nineteenth century, decadent, mystical, or anarchist, to which

"the first nights at the Français, the novels of Zola, Bourget, Marcel Prévost, Paul Hervieu, even Huysmans, Rostand's 'Cyrano,' and before them Daudet, and actually Maupassant, were... as if they never had been. The 'Jeunes revues' existed for regenerating the world, and... could not stop to notice transient phenomena. Each Jeune the moment he had an idea started a review," &c.

The author's appreciation of the French stage is optimistic in tone:—

"To-day is a fleeting, uncertain, and marvelously rich and vivid day. The present French stage is almost as varied and alive as its day."

And again:—

"French farce also has its place in to-day, and never has held a higher. The fun of to-day on the Paris stage is the funniest and the most intelligent which any stage has known for several generations. There is no more absurd superstition than that of the sadness of to-day, and no less meaning regret in Paris than that for the good old farce. If our day is no less amusing, as it is no less serious, than any other day, the present French stage is as adequate to its day as the drama has ever been."

The propositions here set forth, in not very clear language, are matters for discussion, and are not accepted by large numbers of Parisians who have their "trente ans de théâtre," and even more, behind them. But the very fact that a journalist familiar with the boulevards can write with such enthusiasm when the twentieth century is approaching its teens, shows that there is a reaction from the pessimism which reigned a dozen years ago.

As might be expected, the volume is free from the blunders in French nomenclature which are usual in the writings of English people who record their passing impressions of France. The only slip we have discovered is one which is often committed by imperfectly educated French journalists who are as incorrigible as British writers, in their manipulation of the particule "de." Here we have M. de Féraudy referred to as "de Féraudy," instead of "Féraudy" when his name is mentioned without the prefix. The author's pages are equally free from Gallicisms.

OUR LIBRARY TABLE.

The First Temptation of Saint Anthony. By Gustave Flaubert. A Translation into English by René Francis from the 1849-56 Manuscripts, edited by Louis Bertrand. (Duckworth & Co.)—The first form of 'La Tentation de St. Antoine,' of which this is a translation, is of the slightest value as a work of art compared with the final revision that Flaubert published. It is, however, of some value as a document, for it helps us to understand the workings and movements of the great artist's mind. No doubt its importance in this respect would have been treated adequately in what promised to be a highly interesting prefatory note by M. Louis Bertrand had not a number of pages been dropped out from his contribution, and pages from the preface by Sir Gaston Maspero substituted. This is the more disappointing as we have already had Sir Gaston's preface twice, once in English and once in French, and in neither language is it of any great consequence.

The translator's object has been, we imagine, to experiment in English prose. He has judged that the only language into which 'La Tentation' could be turned was that of the Authorized Version. As he is an accomplished virtuoso in words, his experiment interests us, and we should be glad to see more of his prose, either in an original composition or the translation of some important work.

The Romantic Movement in French Literature. Traced by a Series of Texts, selected and edited by H. F. Stewart and Arthur Tilley. (Cambridge University Press.)—The purpose which this book attempts to fulfil is described in the Preface: "The best way of understanding a cause is to let its supporters speak for themselves, and the object of this book is to provide such an opportunity." The method employed by the authors has been to select passages from the most eminent Romantic writers, giving their views on such subjects as 'The Influence of Foreign Literatures,' 'The Romantic Drama,' and 'The Decline of Romanticism.' The texts are preceded by "short introductory narratives," which are intended to "serve as a brief sketch of the movement in its bare outlines."

The extracts have been carefully and intelligently chosen, and the "brief sketch" is clear and strictly orthodox. We are, however, left wondering for what class of readers such a work is compiled. The contents are too ponderous and too lacking in novelty to attract the cultured amateur, and to the serious student all extracts made by other people are apt to be irritating. It is true that even serious students do not attempt to read every word of every book on their subject; but their selection cannot be made vicariously. They often learn more in the process of

searching for what they want than in the actual discovery, and hence all attempts, such as this of Messrs. Stewart and Tilley, to supply them with predigested literature, are likely to be failures. The book is without an index.

The Abbé Dimnet in his former books showed some acquaintance with highly English sides of the world of letters, and is at present writing in *The Saturday Review*. We are, therefore, the less surprised at receiving from MM. Bend & Cie, of Paris, *Les Sœurs Brontë*, from his pen. The Abbé Dimnet is a man of courage, and in his earliest pages administers knockdown blows to the English male biographers of the Brontës, while he treats Mrs. Gaskell with French politeness. A paragraph on Mr. Birrell is worthy of that distinguished man's own pen. We do not dare to take sides between such combatants. The Abbé thinks that Mr. Birrell possesses a splendid "gaîté," which, however, "tourne vite à la gaminerie"; holding that literature should be kept in its place, "il est porté à parler de l'écrivain sans respect." Therefore the Abbé Dimnet pronounces Mr. Birrell's biography in the series of "Great Writers" to be "neither what truth, nor even his readers, required."

With the painstaking side of the present volume we shall not attempt on this occasion to deal; and content ourselves with pointing out the interest which the crude Protestantism of the Brontës possesses for the Catholic writer. He is scrupulously fair, even in face of much that would shock his trained nature were he not able to pass it by as merely childish; and sides with Charlotte Brontë in the Brussels scandal, where people of his creed had a case against their guest and helper. Even the condemnation of the moral teaching of 'Jane Eyre' by *The Quarterly Review* is quoted by the Abbé without approval, and censured as out of date. Like Mr. Birrell, our author has his playful asides, and, when forced to smile at some manifestations of Brontë Orange Protestantism, he says that it is difficult to find an example to compare with it unless drawn, "before the Oxford movement," from "Newman himself, the Newman of 1832."

Dodsley's Collection of Poetry: its Contents and Contributors. By William Prideaux Courtney. (Privately printed.)—This 'Chapter in the History of English Literature in the Eighteenth Century' was originally contributed by Mr. Courtney to *Notes and Queries*, and has been reprinted by him for private circulation in an edition consisting of seventy-five copies. The three volumes composing the first part of the 'Collection' were originally published by Robert Dodsley in 1748; in 1755, after he had entered into partnership with his brother James, a fourth volume was issued; and in 1758 the work was completed by two more volumes. The 'Collection' ran into several editions, those appearing after the death of Robert in 1764 bearing only the imprint of James, who survived till 1797. Mr. Courtney has taken as the basis of his work the edition of 1766, of which no copy is in the British Museum, although it is the commonest of all. After 1782 the publication of the work came to an end. A new taste in poetry was springing up, and the generation which had achieved its highest utterance in the poetry of Cowper was giving place to one which was prepared to welcome a new birth in the creations of Coleridge and Wordsworth.

Any one who looks through the 'Collection' at the present day will probably be

of the opinion of an anonymous writer in *The Gentleman's Magazine* who is quoted by Mr. Courtney. There is a terrible flatness in most of the poetry collected by Dodsley, and of the original pieces, apart from the reprints of Pope, Gray, and a few others, there is scarcely one which can be deemed of conspicuous merit. In those leisurely days every person in good society considered it an obligation to "woo the Muse," and the composition of occasional verse was the winter amusement of every country parsonage. Mr. Courtney has not only carefully annotated every poem in the collection, but has also added short biographies of the more obscure contributors. His full and intimate knowledge of the literary history of the eighteenth century has enabled him to throw considerable light on the lives of many worthy persons whose memory would otherwise have perished, and this neat and compact little volume cannot fail to be prized by all who appreciate the difficulties involved in that branch of research of which Mr. Courtney is an acknowledged master.

As a bibliographical detail it may be noted that the engraving on the title-pages of the various volumes, which Mr. Courtney describes as a "vignette of musicians," really represents Apollo surrounded by the nine Muses. A re-engraved copy of this little plate also does duty on the title-pages of the four volumes of Pearch's 'Collection' of 1770, and here it may be suggested that, if Mr. Courtney has the necessary leisure, he would do some service to literature by rendering to this miscellany, which in general merit equals, if it does not surpass, the earlier compilation, the same kind of office which he has so successfully bestowed upon Dodsley.

Recollections of a Scottish Novelist. By L. B. Walford. (Williams & Norgate.)—Mrs. Walford's 'Recollections' are no less vivacious and readable than we should expect from the author of 'Mr. Smith,' 'The Baby's Grandmother,' and those other novels which were deservedly popular in the latter half of the Victorian era. Mrs. Walford's father was John Colquhoun, author of 'The Moor and the Loch,' a keen sportsman and naturalist, and the greater part of her girlhood was spent in the Highlands, and especially in the Colquhoun country, among her father's people on the beautiful shores of Loch Long. It is a pleasant picture of a happy family life which she gives us, and the book is full of racy anecdotes of her relations, including her great-aunt Miss Catherine Sinclair, the author of 'Holiday House,' and of those distinguished people whom she met during the winters spent in Edinburgh—Carlyle, Prof. Blackie, Sir James Simpson the famous physician, and other luminaries of Edinburgh society in the fifties.

There is a delightful description of Sir James Simpson's breakfast parties, the only meal at which he ever received, or, as some said, "sat down." And he was not always there to receive his guests! People of many kinds and nationalities, complete strangers to one another, would be assembled, eating and drinking with mingled sensations of apprehension and disappointment. Then he would appear:—

"The very short, very broad, very great little figure, enveloped in its familiar sealskin coat, waddling across the pavement.....He has been travelling all night; he has come from London, from Paris, from St. Petersburg; it matters not from where—he makes nothing of it, has no intention of secluding himself, is delighted to see so many kind friends, and goes round the table with warm and cordial greetings."

Presently, after a meal made agreeable to everybody by the host's consummate tact and geniality, the guests are transformed into patients, and by the time each one has been submitted to a minute and exhaustive interview and dismissed, "the business of the day is only supposed to be beginning in the plain, undistinguished house in Queen Street, in which *chloroform* was first given and taken."

Every year the Colquhouns spent some weeks with Mrs. Colquhoun's parents, the Fuller Maitlands, at Park Place, Henley, and the account of this quiet Early Victorian household and its attitude towards the "children" is an amusing contrast to that of their Scotch relations.

Mr. Walford's first, and, as some will always consider, her best, novel, the inimitable 'Mr. Smith,' was published in 1874, some few years after her marriage. Its success, as Mr. Blackwood foresaw, was immense, but amidst an admiration which was almost violent in its expression there were dissentient and disparaging voices. There had been a real Mr. Smith, dead, however, long before the book was written; but so lifelike was the characterization that many of Mrs. Walford's neighbours indignantly insisted that they had been made use of to figure in her pages. Most severe among critics, however, were the Fuller Maitland aunts: "They talked to each other, they wrote to each other; they shook their heads; they threw up their hands." Why should their niece have associated, even in imagination, with such very vulgar people? They were only won from this opinion by the expressed appreciation of Queen Victoria for the despised novel, a revulsion of feeling on their part which had its origin, certainly not in snobishness, but "in the profound and ingrained reverence for Queen Victoria which was with them and others of their kind a species of religion."

THE import of *The Upper Garden*, by Robert de la Condamine (Methuen & Co.), is a little obscured by its excessive verbiage and occultness. "This is not a book about gardening," says the publisher's note, "but rather about everything that a garden means to the artist, the wanderer, the saint, and the student." Obviously this is a somewhat esoteric book. Its author, we should guess, is young, and he is certainly clever. Perhaps he had Pater in his mind when he wrote most of this long, rambling, and extravagant treatise. He writes with preciosity, and would probably regard himself as a symbolist. His work is full of antitheses and literary tricks. It is all, we should say, an enthusiastic, youthful exercise in words and thoughts. Human realities have not much concern here, nor do we ever feel that we are getting at close quarters with life. The language at times degenerates, by reason of its constraints and violence and tortuous ways, into something very like the ridiculous, and at other times offends one's taste. But we find sufficient thought and cleverness, and sufficient care for the niceties of English, to make us hopeful about the author's subsequent ventures.

THE INCORPORATED ASSOCIATION OF HEAD MASTERS.

THE twentieth annual general meeting of the Incorporated Association of Head Masters was held in the Guildhall on Tuesday and Wednesday last, and was attended by a large number of members.

After an official welcome by the Lord Mayor, the President, Mr. J. E. King

(Clifton), delivered his inaugural address. He deprecated the tendency of critics, in finding fault with English schools, to imply that all was for the best in the best of all possible educational worlds when once the Channel was crossed. If they looked at the discussions in French and German newspapers, they would find the same difficulties in the settlement of educational problems, and in the balancing of older and newer studies, as were experienced in this country. He did not wish to say that there were not faults and failings and deficiencies in English schools, but he suggested that other countries also thought they had grounds of complaint about their schools. He considered that the product of the sixth form of an English Secondary School would compare very favourably with the product of the corresponding form in a German Gymnasium or French Lycée. Further, the arrangements in an English school gave a boy more scope for the development of his own special bent.

The first item on the agenda, and the one which excited most interest, was the registration of teachers. The Rev. W. Madeley (Woodbridge) moved

"That the Council be empowered to proceed in conjunction with other professional associations, and independently of the Education (Administrative Provisions) Act of 1907, to the formation of a Teachers' Registration Council."

He said that it was three and a half years since the Act was passed which permitted the establishment of a Teachers' Registration Council, and the Board of Education had done nothing to carry out the intentions of the Act. Recapitulating the reasons given by the Board of Education for their inaction, he suggested that it must be a very fatiguing exercise for the officials to find out these varied excuses. Common humanity demanded that they should be relieved from the strain. It was obvious that the Board of Education did not mean to give them a Register, and it behoved them to make one for themselves.

Mr. Jenkyn Thomas (Hackney Downs) moved as an amendment

"That, in view of the fact that the one body of teachers which objected to the Teachers' Registration Council proposed by the Conference convened by the Federal Council in November, 1909, has now withdrawn its objection, this Association is of opinion that there is no justification for any further delay on the part of the Board of Education in establishing the Teachers' Registration Council contemplated by the Education (Administrative Provisions) Act, 1907."

He said that the resolution moved by Mr. Madeley was fifty years too late. Half a century ago there might have been a chance of such a Register being a success, but it would now fail, in the first place in the matter of finance, and in the second because it would have no driving power behind it. A Register must have the driving power of the Board of Education behind it, and he asked the Association to wait and see whether the Board of Education, now that the last excuse had been taken away from it, would carry out what was the intention, if not the instruction, of the last Education Act.

Dr. McClure (Mill Hill) suggested that the amendment be taken as the first resolution, and that a rider be also adopted urging the Council to make representations once more to the Board of Education on the matter and, if they failed to secure their object, to proceed to the formation of an independent Register. The President of the Board of Education was only a few months ago perfectly willing to grant a Registration Council if he was assured that there was

substantial unanimity in the teaching profession. Now that the association which, with deplorable bad taste and still more deplorable tactics, had marred the unanimity of the 1909 conference, had seen the error of its ways, it would be wise to give another and more august body the opportunity of repenting before it was too late.

Dr. McClure's suggestion was adopted. Mr. Jenkyn Thomas's amendment was passed unanimously, and the rider by a large majority.

Resolutions instructing the Council to consider the question of school certificates, and to resuscitate the Joint Committee on the Training of Teachers which was dissolved in December, 1902, were then passed; and the rest of the first session was spent in the discussion of private business.

On the second day, Mr. Cradock-Watson (Merchant Taylors, Great Crosby) read an admirable paper on 'Bible Teaching in Secondary Schools for Boys,' deprecating the timidity shown by so many schoolmasters with regard to the Old Testament, and advocating a bold use of the results of higher Biblical criticism. A general discussion followed, which showed a remarkable unanimity of opinion that the chief obstacle in the way of the improvement of Bible teaching was the unsatisfactory character of the papers on Scriptural knowledge set in public examinations.

Canon Swallow (Chigwell) opened a discussion on 'University Reforms as affecting Schools,' urging the importance, even for schools which sent only an occasional pupil to Oxford and Cambridge, of keeping in close touch with recent developments in those Universities. Mr. Shaw Jeffrey (Colchester) moved

"That in the opinion of this Association the present grouping of Colleges for the purposes of open scholarship examinations is unsatisfactory."

This was carried unanimously, as was also a further resolution

"That in view of recent developments in the teaching of the three chief modern languages, English, French, and German, some encouragement should be given to students by increasing the number of entrance scholarships in these branches of study."

It was pointed out that at Cambridge only 4 per cent of the Scholarship awards were allotted to modern languages, while at Oxford only one exhibition was given.

The customary votes of thanks terminated the proceedings.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE new Supplement to the 'Dictionary of National Biography,' which will be published early in 1912, is intended to commemorate all persons of adequate distinction who died after the death of Queen Victoria on January 22nd, 1901, and before January 1st, 1911. The following is the second part of the list of names which the Editor, Mr. Sidney Lee, has selected for notice out of the obituary records of the past ten years. The less important names will be dealt with briefly, and a few may on further inquiry be rejected as falling below the requisite level of interest.

The Editor will be happy to consider proposals of new names which seem to satisfy the necessary conditions of repute. When a new name is suggested, the dates of birth

and death should be given together with a very short statement of the main facts which appear to justify the claim to admission. Wherever possible, there should also be supplied a precise reference to an obituary notice or other source of authentic information.

All communications should be addressed to the Editor of the 'Dictionary of National Biography,' care of Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W.

Caine, William Sproston (1842-1903), politician and temperance advocate.

Caird, Edward (1835-1908), Master of Balliol and philosopher.

Cairnes, William Elliot (1862-1902), military writer.

Calkin, John Baptiste (1827-1905), organist and composer.

Callow, William (1812-1908), water-colour artist. Calthorpe, 6th Baron. See Gough-Calthorpe, Sir Augustus Cholmondeley.

Cambridge, 2nd Duke of. See George William Frederick Charles.

Campbell, Sir James Macnabb, K.C.I.E. (1847-1903), compiler of 'Bombay Gazetteer.'

Campbell, John (1840-1904), Canadian ethnologist.

Campbell, Lewis (1830-1908), classical scholar.

Campbell, William Howard (1859-1910), missionary and entomologist.

Campbell-Bannerman, Sir Henry, G.C.B. (1836-1908), Prime Minister.

Canning, Sir Samuel (1823-1908), pioneer of Atlantic cables.

Carey, Rosa Nouchette (d. 1909), novelist.

Caron, Sir Joseph Philippe René Adolphe, K.C.M.G. (1842-1908), Canadian statesman.

Carpenter, George (1859-1910), physician.

Carpenter, Robert (1830-1901), cricketer.

Carte, Richard D'Oyly (1844-1901), promoter of English opera.

Carter, Thomas Thellusson (1808-1901), Rector of Clewer and Tractarian.

Carver, Alfred James, D.D. (1826-1909), head master of Dulwich College.

Cassels, Walter Richard (1826-1907), author of 'Supernatural Religion.'

Cates, Arthur (1829-1901), architect.

Cavendish, Spencer Compton, 8th Duke of Devonshire, K.G. (1833-1908), statesman.

Cecil, Robert Arthur Talbot Gascoyne, 3rd Marquis of Salisbury (1830-1903), Prime Minister.

Chads, Sir Henry, K.C.B. (1819-1906), admiral.

Chalmers, James (1841-1901), missionary in New Guinea.

Chamberlain, Sir Crawford Trotter (1821-1902), general.

Chamberlain, Sir Neville Bowles, G.C.B. (1820-1902), field-marshal.

Chamier, Stephen Henry Edward, C.B. (1834-1910), lieutenant-general.

Chance, Sir James Timmins, 1st Bt. (1814-1902), Birmingham benefactor.

Channer, George Nicholas, V.C., C.B. (1843-1905), general.

Chapman, Edward John (1821-1904), mineralogist.

Charles, James (1851-1906), landscape artist.

Charley, Sir William Thomas (1833-1904), Common Serjeant of London.

Charteris, Archibald Hamilton, D.D. (1835-1908), Biblical critic.

Chase, Drummond Percy, D.D. (1821-1902), last Principal of St. Mary Hall, Oxford.

Chase, William St. Lucian, V.C., C.B. (1857-1908), lieutenant-colonel.

Chataway, James Vincent (1853-1901), New South Wales politician.

Chatterton, Hedges Eyre (1819-1910), Vice-Chancellor of Ireland.

Cheadle, Walter Butler (1835-1910), physician.

Cheetham, Samuel, D.D. (1827-1908), Archdeacon of Rochester, and writer on Church history.

Chelmsford, 2nd Baron. See Thesiger, Frederic Augustus.

Cheylesmore, 2nd Baron. See Eaton, William Meriton.

Chichele-Plowden, Sir Trevor John Chichele, K.C.S.I. (1849-1905), diplomatist.

Chichester, Robert Bruce, C.B. (1825-1902), major-general.

Chinnery-Haldane, James Robert Alexander (1842-1906), Bishop of Argyll and the Isles.

Clanwilliam, 4th Earl of. See Meade, Richard James.

Clark, John Willis (1833-1910), Registry of Cambridge University.

Clarke, Sir Andrew, G.C.M.G. (1824-1902), lieutenant-general R.E.

Clarke, Charles Baron, F.R.S. (1832-1906), botanist.

Clarke, Sir Marshal James, K.C.M.G. (1841-1909), South African administrator.

Clasper, John Hawks (1836-1908), racing-boat builder.

Clayden, Peter William (1827-1902), journalist and author.

Clerke, Agnes Mary (1843-1907), scientific writer.

Cleworth, Thomas Ebenezer (1854-1909), champion of Church schools.

Clifford, Frederick, K.C. (1828-1904), legal writer.

Clowes, Sir William Laird (1856-1905), naval writer.

Clunies-Ross, George (1842-1910), chief of the Cocos and Keeling Islands.

Clutton, Henry Hugh (1850-1909), surgeon.

Cobb, Gerard Francis (1838-1904), musical composer.

Cobbe, Frances Power (1822-1904), philanthropist and author.

Coghill, Mrs. Harry, "Annie L. Walker" (d. 1907), Canadian poet and novelist.

Coillard, François (1834-1904), missionary of the Zambesi region.

Coke, Thomas William, 2nd Earl of Leicester (1822-1909), agriculturist.

Coleridge, Mary Elizabeth (1861-1907), author.

Collett, Sir Henry (1836-1901), colonel and botanist.

Collingwood, Cuthbert (1826-1908), naturalist.

Collins, John Churton (1848-1908), man of letters.

Colnaghi, Martin Henry (1820-1908), picture dealer and collector.

Colomb, Sir John Charles Ready, K.C.M.G. (1838-1909), Imperialist.

Colton, Sir John, K.C.M.G. (1823-1902), Prime Minister of South Australia.

Colville, Sir Henry Edward, K.C.M.G. (1852-1907), major-general.

Colville, Sir Charles John, G.C.V.O., 1st Viscount Colville of Culross (1818-1903), Court official.

Colvin, Sir Auckland (1838-1908), Anglo-Indian official.

Commerell, Sir John Edmund, G.C.B. (1829-1901), admiral of the fleet.

Common, Andrew Ainslie, F.R.S. (1841-1903), astronomer.

Compton, Lord Alwyne Frederick (1825-1906), Bishop of Ely.

Conder, Charles (1868-1909), artist.

Conder, Claude Reignier (1848-1910), Palestine explorer.

Connemara, 1st Baron. See Bourke, Robert.

Conquest, George (1837-1901), actor.

Cook, Sir Francis, 1st Bt. (1818-1901), art collector.

Cooper, Sir Alfred (1838-1908), surgeon.

Cooper, Sir Daniel, 1st Bt., G.C.M.G. (1821-1902), merchant and politician of New South Wales.

Cooper, Edward Herbert (1807-1910), novelist.

Cooper, James Davis (1823-1904), wood engraver.

Cooper, Thomas Sidney, R.A. (1803-1902), artist.

Cooper, Thompson (1834-1904), biographer.

Copeland, Ralph (1837-1905), astronomer.

Copinger, Walter Arthur (1847-1910), legal writer and bibliographer.

Coppin, George (1820-1906), actor and Australian politician.

Coppinger, Richard William, M.D. (d. 1910), Inspector-General R.N., naturalist and bacteriologist.

Corbet, Matthew Ridley, A.R.A. (1850-1902), painter.

Corbett, John (1817-1901), promoter of Worcester-shire salt industry.

Corbould, Edward Henry (1816-1905), painter.

Corfield, William Henry (1843-1903), Professor of Hygiene.

Cornish, Charles John (1859-1906), naturalist.

Cornwell, James (1811-1902), writer of school-books.

Corry, Montagu William Lowry, 1st Baron Rowton (1838-1903), politician and philanthropist.

Cory, John (1828-1910), coalowner and shipowner; benefactor to Cardiff.

Cotton, Sir George (1843-1905), cotton spinner in Bombay and philanthropist.

Couch, Sir Richard (1817-1905), judge.

Couper, Sir George Ebenezer Wilson, 2nd Bt. (1824-1908), Anglo-Indian administrator.

Cousin, Mrs. Anne Ross, born Cundell (1824-1906), hymn-writer.

Coutts, Burdett. See Burdett-Coutts.

Cowell, Edward Byles (1826-1903), Professor of Sanskrit at Cambridge.

Cowie, William Garden, D.D. (1831-1902), Primate of New Zealand.

Cowper, Francis Thomas de Grey, 7th Earl Cowper, K.G. (1834-1905), Lord Lieutenant of Ireland.

Cox, Sir George William, 14th Bt. (1827-1902), historical writer.

Craig, Isa (pseud.). See Knox, Mrs. Isa.
 Craig, William James (1843-1906), editor of *Shakespeare*.
 Craigie, Mrs. Pearl Mary Teresa, "John Oliver Hobbes," born Richards (1867-1906), novelist.
 Cranbrook, 1st Earl of. See Gathorne-Hardy, Gathorne.
 Craven, Hawes (1837-1910), scene painter.
 Craven, Henry Thornton (1818-1905), dramatist.
 Crawford, Oswald, C.M.G. (1834-1909), author.
 Creagh, William (1828-1901), major-general.
 Cremer, Sir William Randal (1838-1908), peace advocate.
 Cripps, Wilfred Joseph (1841-1903), writer on English plate.
 Crocker, Henry Radcliffe (1845-1909), dermatologist.
 Croft, John (1833-1905), surgeon.
 Croke, Thomas William (1824-1902), Roman Catholic Archbishop of Cashel.
 Crossman, Sir William (1831-1901), major-general, R.E.
 Crowe, Eyre, A.R.A. (1824-1910), painter.
 Cubitt, William George, V.C. (1835-1903), colonel.
 Cullingworth, Charles James (1841-1908), gynecologist.
 Cunningham, James Macnabb (1829-1905), surgeon-general.
 Cunningham, Daniel John, F.R.S. (1850-1909), Professor of Anatomy at Edinburgh.
 Currie, Sir Donald, G.C.M.G. (1825-1909), founder of the Castle steamship line.
 Currie, Mary, Lady, "Violet Fane," born Montgomerie-Lamb (d. 1905), novelist.
 Currie, Sir Philip Henry Woodhouse, 1st Baron Currie, G.C.B. (1834-1906), diplomatist.
 Cust, Robert Needham, LL.D. (1821-1909), Orientalist.
 Cutts, Edward Lewis (1822-1901), Church historian.
 Dale, Sir David, 1st Bt. (1829-1906), ironmaster.
 Dallinger, William Henry, F.R.S. (1841-1909), Wesleyan minister and biologist.
 Dalziel, Edward (1817-1905), artist and wood engraver.
 Dalziel, George (1815-1902), wood engraver.
 Dalziel, Thomas (1813-1906), wood engraver.
 Daniel, Evan (1838-1904), writer on the Prayer Book.
 Danvers, Frederick Charles (1833-1906), writer on engineering.
 Darbyshire, Alfred (1839-1908), architect.
 Daubney, Sir Henry Charles Barnston, G.C.B. (1810-1903), general.
 Davey, Horace, Baron Davey of Fernhurst (1834-1907), Lord of Appeal.
 Davidson, Andrew Bruce (1831-1902), Hebrew scholar.
 Davidson, John (1857-1909), poet.
 Davidson, John Thain, D.D. (1833-1904), Presbyterian minister.
 Davies, Charles Maurice, D.D. (1828-1910), author.
 Davies, Robert (d. 1905), Welsh benefactor.
 Davis, Charles Edward (d. 1902), of Bath, architect.
 Davitt, Michael (1846-1906), Irish politician.
 Dawson, George Mercer, C.M.G., F.R.S. (1849-1901), Canadian geologist.
 Dawson, John (1829-1903), trainer of racehorses.
 Day, Sir John Charles (1826-1908), judge.
 Day, Lewis Foreman (1845-1910), decorative artist.
 Day, William (1823-1908), jockey and trainer.
 Deacon, George Frederick (1843-1909), engineer.
 Deane, Sir James Parker (1812-1902), Vicar-General of Canterbury.
 De Coetlogon, Henry Watts Russell (1839-1908), colonel and diplomatist.
 De la Ramée, Louise, "Ouida" (1840-1908), novelist.
 De Montmorency, Raymond Harvey, 3rd Viscount Frankfort de Montmorency (1836-1902), major-general.
 Derby, 16th Earl of. See Stanley, Sir Frederick Arthur.
 Des Vaux, Sir [George] William, G.C.M.G. (1834-1909), Colonial governor.
 De Vere, Aubrey Thomas (1814-1902), poet and author.
 Devonshire, 8th Duke of. See Cavendish, Spencer Compton.
 De Winton, Sir Francis Walter, G.C.M.G. (1835-1901), major-general, R.A.
 De Worms, Henry, 1st Baron Pirbright (1840-1903), politician.
 Dibbs, Sir George Richard, K.C.M.G. (1834-1904), Prime Minister of New South Wales.
 Dickinson, Hercules Henry, D.D. (1828-1905), Dean of the Chapel Royal, Dublin.
 Dickinson, Doves (1819-1908), "Christian Socialist" and portrait painter.

Dickson, Sir Collingwood, V.C., G.C.B. (1817-1904), general.
 Dickson, William Purdie (1823-1901), Professor of Divinity and translator.
 Dilke, Emilia Francis, Lady, born Strong (1840-1904), historian of French art.
 Dillon, Frank (1823-1909), water-colour artist.
 Dimock, Nathaniel (1825-1909), theologian.
 Dixie, Lady Florence, born Douglas (1857-1905), explorer and author.
 Dobell, Richard Reid (1837-1902), Canadian merchant and politician.
 Dods, Marcus, D.D. (1834-1909), Biblical scholar.
 Dolling, Robert William Radclyffe, "Father Dolling" (1852-1902), social reformer and divine.
 Donkin, Bryan (1835-1902), engineer.
 Donnelly, Sir John Fretcheville Dykes, K.C.B. (1834-1902), major-general R.E. and civil administrator.
 Donnet, Sir James John Louis, K.C.B. (1816-1905), Inspector-General of Hospitals and Fleets, R.N.
 Douglas, Sir Adyl (1815-1906), Prime Minister of Tasmania.
 Douglas-Pennant. See Pennant.
 Dowden, John (1840-1910), Bishop of Edinburgh.
 Dowie, John Alexander (1848-1907), religious tender.
 Doyle, John Andrew (1844-1907), historian of North America.
 Dredge, James, C.M.G. (1840-1906), writer on engineering.
 Dreschfeld, Julius (d. 1907), physician and pathologist.
 Drew, Sir Thomas (1838-1910), architect.
 Drummond, Sir George Alexander, K.C.M.G. (1829-1910), Canadian banker and philanthropist.
 Drummond, William Henry (1854-1907), Canadian physician and poet.
 Drury-Lowe, Sir Drury Curzon, K.C.B. (1830-1908), lieutenant-general.
 Drysdale, Learmont (1866-1909), musical composer.
 Du Cane, Sir Edmund Frederick, K.C.B. (1830-1903), major-general; prison administrator.
 Duckett, Sir George Floyd, 3rd Bt. (1811-1902), archaeologist.
 Dudgeon, Robert Ellis (1820-1904), homoeopathist.
 Duff. See Grant-Duff.
 Dufferin and Ava, 1st Marquis of. See Blackwood, Frederick Temple Hamilton-Temple.
 Duffey, Sir George Frederick (1843-1903), surgeon in Ireland.
 Duffy, Sir Charles Gavan, K.C.M.G. (1816-1903), Irish agitator and Colonial politician.
 Dunmore, 7th Earl of. See Murray, Charles Adolphus.
 Dunphie, Charles James (1829-1908), art critic.
 Dupré, August, F.R.S. (1835-1907), chemist.
 Duthie, James (1834-1908), missionary.
 Dutt, Romesh Chunder (1848-1909), Indian official and author.
 Dutton, Joseph Everett (1876-1905), specialist in sleeping sickness.
 Duveen, Sir Joseph (1844-1908), art dealer and benefactor.
 Earle, John (1824-1903), philologist.
 East, Sir Cecil James, K.C.B. (1837-1908), general.
 Eastlake, Charles Locke (1836-1906), Keeper of the National Gallery.
 Eaton, William Meriton, 2nd Baron Cheylesmore (1843-1902), mezzotint collector.
 Ebsworth, Joseph Woodfall (1824-1908), editor of ballads.
 Eddis, Eden Upton (1812-1901), portrait painter.
 Edouin, Willie (1841-1908), comedian.
 EDWARD VII. (1841-1910), King of Great Britain and Ireland and of the British Dominions beyond the Seas, Emperor of India.
 Edward of Saxe-Weimar, Prince [William Augustus], (1823-1902), field-marshal.
 Edwards, Henry Sutherland (1829-1906), journalist and author.
 Elgar, Francis, F.R.S. (1845-1909), naval architect.
 Eliot, Sir John, K.C.I.E., F.R.S. (1839-1908), meteorologist.
 Ellery, Robert Lewis John, C.M.G., F.R.S. (1827-1908), lieutenant-colonel and astronomer.
 Ellicott, Charles John (1819-1905), Bishop of Gloucester.
 Elliot, Sir George, K.C.B. (1812-1901), admiral.
 Elliot, Sir Henry George, G.C.B. (1817-1907), diplomatist.
 Ellis, Frederick Startridge (1831-1901), book-seller and author.
 Ellis, John Devonshire (1824-1906), steel manufacturer and shipbuilder.
 Elsmie, George Robert (1838-1909), Anglo-Indian civilian and author.

Elworthy, Frederic Thomas (d. 1907), Somerset antiquary and philologist.
 Emery, William (1825-1910), Archdeacon of Ely; founder of the Church Congress.
 Etheridge, Robert, F.R.S. (1819-1903), geologist.
 Euan-Smith, Sir Charles Bean, K.C.B. (1842-1910), diplomatist.
 Evans, Daniel Silvan, B.D. (1818-1903), Welsh scholar and lexicographer.
 Evans, Sir John, F.R.S. (1823-1908), archaeologist.
 Evans, Sebastian (1830-1909), artist and journalist.
 Everard, H. S. C. (d. 1909), writer on golf.
 Everett, Joseph David, F.R.S. (1831-1904), physicist.
 Everett, Sir William, K.C.M.G. (1844-1908), colonel.
 Ewart, Sir John Alexander, K.C.B. (1821-1904), general.
 Eyre, Edward John (1815-1901), Governor of Jamaica.

THE BOOK SALES OF 1910.

PART II.

EARLY in April another book, or rather pamphlet of 11 pages, of American interest sold for 13s. (unbound). This was the 'Surprising Account of the Captivity and Escape of Philip McDonald and Alexander McLeod of Virginia from the Chickemogga Indians,' printed at Keene, New Hampshire, in 1794, small 8vo. A few other notable works also appeared about the same time; for instance, Blake's 'Illustrations to the Book of Job,' comprising 21 proof plates, 1826, 4to, 12s. (original covers), and a set of the 22 parts (in 18) of 'Scenes from the Life of Nickleby Married,' with all the wrappers, 1840, 8vo, 16s. It is most unusual to find this in parts as issued. It often figures in the catalogues of Mr. W. T. Spencer, who has large numbers of works of the kind continually passing through his hands, though invariably in bound form. Shelley's 'St. Irvyne,' 1811, 8vo, realized 28s. (morocco extra) at the same sale; and Mr. Alfred Trapnell's library, sold on the 6th, contained many good books, e.g., Ackermann's 'History of the University of Cambridge,' 2 vols., 1815, 4to, 31s. (calf); the *editio princeps* of the 'Vite et Sententie' of Diogenes Laertius, printed by Jenson of Venice in 1475, folio, 18s. (oak boards); and a number of Horæ in manuscript and in print, Psalteria, and other service books, one of the most notable being Pigouchet's Book of Hours printed at Paris in 1493, small 4to, 58s. (old calf, the smaller cuts illuminated).

The libraries of Mr. S. Middleton of Dublin, and the Baroness von Colberg of Rome, with other properties, sold at Messrs. Sotheby's on the 13th and following day, contained a copy of Dionis Gray's 'Storehouse of Brevetie in Woorkes of Arithemetick,' 1677, 12mo, 5s. 5s. (original calf, stained); Shakespeare's Works and Poems, the first illustrated edition, 7 vols., 1709-10, 8vo, 13s. (original calf); and a small English Psalter printed in 1623, in an embroidered binding of silver and coloured threads said to be by the nuns of Little Gidding, though there does not appear to be authority for the statement that any work of this kind came from Nicholas Ferrar's establishment, 161. 10s. The late Sir Seymour Haden's 'Études à l'Eau-forte,' consisting of 25 etchings on China paper, with the plate of Fulham in two states, and 5 culs-de-lampe, 1866, realized 173s. 5s.; and a little later in the month Gould's 'Birds of New Guinea,' 5 vols., 1875-88, fetched 39s. (half-morocco); the 'Birds of Great Britain,' 5 vols., 1873, 34s. (half-morocco); the Kelmscott edition of Chaucer's Works, 1896, folio, 60s. (white pigskin, metal clasps); Van Wyndyck's 'Specimens of Art connected with Archi-

ture in the Netherlands,' in 10 portfolios, 1880-89, 21l.; and Ackermann's 'Microcosm of London,' 3 vols., 1808-10, 4to, which had belonged to Lionel Brough, the well-known actor, 20l. (half-morocco, uncut).

On April 25th Messrs. Sotheby sold for 8,650l. the correspondence chiefly addressed to W. Blathwayt, Secretary of State and Commissioner for Trade and Plantations, concerning the American Colonies during the last quarter of the seventeenth century. It included, *inter alia*, the original draft of the grant made by Charles II. of the Province of Pennsylvania to William Penn, dated March 4th, 1681. At the same time a collection of 13 manuscripts and 35 maps of the North American Colonies, c. 1670-90, realized 690l., and an extensive collection of documents and pamphlets on the state of the North American and West Indian Colonies in the later years of William III., 300l. A lengthy description of the maps is contained in the annual volume of 'Book-Prices Current,' pp. 439 *et seq.* A few days later at Messrs. Hodgson's the first edition of the Complutensian Polyglot, as it is called, or Biblia Sacra Polyglotta of Cardinal Ximenez, the earliest of the four standard texts of the Septuagint Greek version, 6 vols., folio, 1514-17, fetched 59l. (calf, three leaves repaired)—the Amherst copy sold for 110l. (old calf) in December, 1908; Blake's 'Songs of Innocence,' 1789, with two coloured plates from 'Songs of Experience' (1794), an early copy before the numbering of the plates, 47l. (old russia); Gardiner's 'History of England,' 17 vols., 1863-1903, 24l. 10s. (original cloth); 'The Vicar of Wakefield,' the first or Salisbury edition, 2 vols., 1766, 8vo, 67l. (old calf); Keats's 'Lamia,' 1820, 8vo, 42l. (original boards, with label); the Second Folio of Shakespeare's Plays, 1632, 60l. (morocco extra, verses mounted, title and last leaf repaired); and Turner's 'Picturesque Views of England and Wales,' on largest paper, 2 vols., 1838, 25l. (morocco extra). It is interesting to know that a complete set of the *Proceedings* of the Royal Zoological Society of London with the Library Catalogue now stands at about 40l. (half-morocco, cloth, and 153 numbers). This set included the indexes from 1830 to 1900, and ran from the beginning in 1830 to 1909.

The remainder of April was productive of very little. Two black-letter proclamations of Cromwell prohibiting horse-racing sold for 5l. and 13l. respectively; Colonna's 'Hypnerotomachia Poliphili,' 1499, folio, from the Sardou library, 28l. 10s. (morocco); and a special copy of the 'Eikon Basilike,' 1648, for 51l. This had formerly been the property of Charles II., and bore the following inscription in his handwriting: "A mon Cousin Le Comte de la Gardee, Charles R.A. la Haye ce 10me de May, 1649." It belonged to the well-known edition specially printed for gifts to friends of Charles II. during his exile at the Hague, and was bound in the usual black morocco with crown and monogram and death's-head beneath.

The month of May witnessed the sale of the libraries of the late Mr. Montagu Guest of the Albany, Marion Crawford the novelist, Mr. Joseph Thompson of Wilmslow, Cheshire, and the late Prof. A. J. Butler, as well as a further portion of Mr. J. W. Ford's library, and several miscellaneous collections. Mr. Guest's library was useful rather than valuable, as also was that of Mr. Marion Crawford; indeed, it is not until we come to Mr. Thompson's collection that we find anything specially noticeable. In this was an extensive series of works relating to the Brownists, which, however, did not realize very much. Crealock's 'Deer-Stalking in the

Highlands of Scotland,' 1892, 4to, fetched 14l. 15s. (original cloth); Dresser's 'Birds of Europe,' 8 vols., 1871-81, 36l. (uncut); Elliot's 'Monograph of the Phasianidae,' 2 vols. in 6 parts, 1870-72, 47l.; a fine series of Gould's ornithological works, 370l.; Gray's 'Genera of Birds,' 3 vols., 1849, 13l. 15s. (half-morocco); another copy of the Kelmscott Chaucer, 1896, folio, 45l. (as issued); Lord Lilford's 'Birds of the British Islands,' 7 vols., 1885-1897, 8vo, 47l. (half-morocco); and Nash's 'Mansions of England,' the 4 series, 1839-49, 30l. (in portfolios). The original issue of Alken's 'National Sports of Great Britain,' 1821, folio, sold for 52l. (half-calf) on May 25th, and a series of original editions of Mr. Hardy's novels fetched varying amounts, of which the highest were 17l. 15s. for 'Desperate Remedies,' 3 vols., 1871, and 5l. 12s. 6d. for 'Far from the Madding Crowd,' 2 vols., 1874, both being in cloth as published. About the same time Heath's 'Military Costume of the British Cavalry,' 16 coloured plates, 1820, folio, brought 66l. (original boards with label), and the Nuremberg Chronicle, 1493, folio, with the blank leaves and the 'De Sarmacia,' 40l. (calf gilt, title in facsimile).

The further portion of Mr. Ford's library was catalogued in 1,239 lots, and realized 3,160l. This very fine collection of an all-round character included 'Jane Eyre,' 3 vols., Smith & Elder, 1847, 28l. (original cloth); 'Wuthering Heights,' 3 vols., 1847, 48l. (original cloth); the 'Dictionary of National Biography,' 67 vols., 1885-1904, 25l. 10s. (cloth); Dugdale's 'History of Embanking and Drayning,' with the 5 scarce leaves following the preface, "To the Reader," 1662, folio, 41l. (morocco, gilt edges, by Roger Payne); Fuller's 'Worthies of England,' 1662, folio, 110l. (old russia, also by Roger Payne, with one of his characteristic memoranda inserted); Manning and Bray's 'History of Surrey,' 3 vols., 1804-14, 20l. (russia extra); 'Les Œuvres de Molière,' par M. Bret, 6 vols., 1773, 8vo, 38l. (old French morocco extra); Repton's 'Landscape Gardening,' 1816, royal 4to, 10l. 15s. (russia extra); and White's 'Natural History of Selborne,' 1789, 4to, 20l. (morocco super-extra). There were no exceptionally rare and valuable books in this portion of Mr. Ford's library, but every one was good of its kind. Its chief feature consisted of volumes of voyages and travels, many of them from the Beckford Library, and some containing MS. notes by the builder of Fonthill.

On June 2nd eight lithographic plates (title missing) from Thackeray's Ballet Mythologique, 'Flora et Zephyr,' 1836, in sunk mounts, fetched 37l., and a day later Mr. Elliot Stock's library was sold. This consisted mainly of old English literature, such as the first edition of Burton's 'Anatomy of Melancholy,' 1621, 4to, 37l. (morocco extra), and Milton's 'Poems,' 1645, 8vo, 21l. 10s. (portrait missing, original sheep). There was also a fine set of works by the sisters Brontë, bound in oak boards made from a beam out of the old Chapter Coffee-House where Charlotte stayed during her first visit to London. This set realized 55l. On June 6th Messrs. Christie sold a copy of Smith's 'British Mezzotint Portraits,' 4 vols., 1878-84, interleaved and annotated by the late Mr. Alfred Whitman, for the large sum of 430l. 10s. This was an exceptionally important work, as a large number of undescribed "states" were catalogued.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Cheyne (T. K.), *The Two Religions of Israel*, with a Re-examination of the Prophetic Narratives and Utterances, 12/6 net.
Muir (Rev. William), *Our Grand Old Bible*, 3/6 net.
The story of the Authorized Version told for the Tercentenary Celebration.
Wiener (Harold M.), *The Origin of the Pentateuch*, 1/6 net.

Law.

Jones (Charles), *The Solicitor's Clerk*, Part II., 2/6 net.
Embraces magisterial and criminal law, licensing, bankruptcy accounts, bookkeeping, trust accounts, &c. Fifth edition, revised and enlarged.
Piggott (Sir Francis), *Extradition: a Treatise on the Law relating to Fugitive Offenders*, 45/ net.
Strachan (Walter), *A Digest of the Law of Trust Accounts*, chiefly in relation to Lifeowner and Remainderman, 15/ net.

Fine Art and Archaeology.

Barrington (Mrs. Russell), *Essays on the Purpose of Art: Past and Present Creeds of English Painters*, 12/6 net.
Fairbanks (Arthur), *A Handbook of Greek Religion*.
Contains 76 illustrations.
Hill (George Francis), *Catalogue of the Greek Coins of Phœnicia*, 35/
Contains 1 map, a table of the Phœnician alphabet, and 45 plates.
Jameson (Frederick), *Art's Enigma*, 6/ net.
With 8 illustrations.
Naville (Édouard), *The Eleventh-Dynasty Temple at Deir el-Bahari*, Part II.
Thirtieth memoir of the Egypt Exploration Fund, with numerous illustrations, and architectural description by Somers Clarke.
Palestine Exploration Fund, *Quarterly Statement*, January, 2/6.

Poetry and Drama.

Burch (Irene Constance), *The Plucking of the Lily*, and other Poems, 3/ net.
Dramatic Author's Companion, by a Theatrical Manager's Reader, 2/6 net.
With an introduction by Arthur Bourchier.
Lauvrière (Émile), *Repetition and Parallelism in Tennyson*, 2/6 net.
Martin (Eva M.), *The Brahman's Wisdom*, 1/6 net.
Translated from Friedrich Rückert.
Mask, January, 15/ annually.
Shelley, *Poems published in 1820*, 3/6
Edited, with introduction and notes, by A. M. D. Hughes.
Suhrawardy (Hasan Shahid), *Faded Leaves*.
A small collection of short poems.

Music.

Mee (John H.), *The Oldest Music Room in Europe, a Record of Eighteenth-Century Enterprise at Oxford*, 10/6 net.
With 26 full-page illustrations.

Bibliography.

Columbia District Public Library, *Annual Report*, 1909-10.

Philosophy.

Bergson (Henri), *Matter and Memory*, 10/6 net.
Translated by Nancy M. Paul and W. Scott Palmer from the fifth edition.
Prolegomena to Theism.

History and Biography.

Addams (Jane), *Twenty Years at Hull-House*, with Autobiographical Notes, 10/6 net.
An account of an early Social Settlement at Chicago, with many illustrations by Norah Hamilton.
Calendar of Inquisitions Post Mortem and other Analogous Documents preserved in the Public Record Office: Vol. VI. Edward II., 15/
Haggard (Lieut.-Col. Andrew C. P.), *Sidelights on the Court of France*, 1/ net.
New edition.
Historical Society, *Transactions*, Vol. IV.
Mathieson (William Law), *The Awakening of Scotland, a History from 1747 to 1797*, 10/6 net.
Memorials of the Counties of England: Old Leicestershire, edited by Alice Dryden; Old Lincolnshire, edited by E. Mansel Symson, 15/ net each.
Both illustrated.
Moors (H. J.), *With Stevenson in Samoa*, 5/ net.
With 43 illustrations from photographs, letters, &c.

Geography and Travel.

Bell (Gertrude Lowthian), *Amurath to Amurath*, 16/ net.

A book of Oriental travel and research, partly reprinted from various sources, with numerous illustrations.

Butcher (E. L.), *Egypt as We Knew It*, 5/ net. With 15 illustrations.

Fighting Fox, *Three Years on a Cruiser in the East Indies*, 5/ net.

An enlarged edition of the Log of H.M.S. Fox, with an introduction by E. Hallam Moorhouse.

Flitch (J. E. Crawford), *Mediterranean Moods: Foot-notes of Travel in the Islands of Mallorca, Menorca, Ibiza, and Sardinia*, 12/6 net.

With a frontispiece in colour, 32 illustrations in black and white, and maps.

Italy and Sicily, 10/ net.

One of Macmillan's Guides, with 19 maps and 36 plans. Sixth edition.

Mackinder (H. J.), *India: Eight Lectures*, 1/ net.

Prepared for the Visual Instruction Committee of the Colonial Office, with special book for lecturers.

Martinez (Albert B.) and Lewandowski (Maurice), *The Argentine in the Twentieth Century*, 12/6 net.

With a preface by M. Émile Levasseur, and an introduction by the late C. Pellegrini.

Translated by Bernard Miall from the French of the third edition, revised and brought up to date.

Palestine and Syria, 5/ net.

One of Macmillan's Guides, with 13 maps and 6 plans. Fifth edition.

Storm van 's Gravesande, *The Rise of British Guiana*, 2 vols.

Compiled from his dispatches, by C. A. Harris and J. A. J. de Villiers for the Hakluyt Society.

Wright (Irene A.), *Cuba*, 10/6 net.

Impressions of Cuba gathered during ten years' interrupted residence, with many illustrations.

Sports and Pastimes.

Jane (Fred. T.), *All the World's Airships (Aeroplanes and Dirigibles)*, *Flying Annual*, 1910-11, 21/ net.

Education.

Harvard University Catalogue, 1910-11.

Horne (H. H.), *Idealism in Education*, 5/6 net.

Folk-Lore and Anthropology.

Gypsy Lore Society, *Journal*, October, 1910, 5/

Philology.

Classical Quarterly, January, 3/ net.

Madan (A. C.), *Living Speech in Central and South Africa*, 6/ net.

An essay introductory to the Bantu family of languages.

Tacitus, *Historiarum Libri*, 4/

With introduction and notes by C. D. Fisher.

Webster's New International Dictionary of the English Language, 53/6 net.

Revised in all departments, including also a Gazetteer and other appendices, edited by W. T. Harris and F. Sturges Allen.

School-Books.

Blumenthal (Clara), *A Selection of English Proverbs with their German Equivalents*, 1/ net.

Gibson (George A.) and Pinkerton (P.), *Elements of Analytical Geometry*, 7/6

The book contains many diagrams.

Historical Atlas, 1/8 net.

Forty-four maps and plans, with historical notes, a chronological table of national history, and index to place-names.

Science.

Bombay Anthropological Society, *Journal*, Vol. VIII. No. 7.

Busk (H. G.), *What will the Weather Be? the Amateur Forecaster's Vade Mecum*, 6d. net.

Butler (G. M.), *Pocket Handbook of Blowpipe Analysis*, 3/ net.

Church (I. P.), *Mechanics of Internal Work*, 6/6 net.

Clarke (W. Bruce), *Handbook of the Surgery of the Kidneys*, 10/6 net.

One of the Oxford Medical Publications.

Cornish (Vaughan), *Waves of the Sea and other Water Waves*, 10/ net.

With 50 photographs by the author.

Despard (L. L.), *Text-Book of Massage*, 10/6 net.

Another of the Oxford Medical Publications.

Lewis (Harry R.), *Poultry Laboratory Guide*, 3/ net.

A manual for the study of practical poultry-keeping, with 24 illustrations.

Mosley (Charles), *The Oak, its Natural History, Antiquity, and Folk-lore*, 5/ net.

With 8 illustrations by the author.

Roberts (S. S.), *Track Formulae and Tables*, 12/6 net.

Sanitary Record Year-Book and Diary for 1911, 2/6 net.

Schmeitzner (I. R.), *Clarification of Sewage*, 6/ net.

Scottish Arboricultural Society Transactions, January, 3/

Stonham (Charles), *The Birds of the British Islands, Part XVII.*, 7/6 net.

With many illustrations by Lilian M. Medland. For notices of Part XVI. see *Athen.*, Aug. 20, 1910, p. 213.

Wyllie (John), *Meningitis, Sinus Thrombosis, and Abscess of the Brain*, 6/6 net.

Fiction.

Bickford (Elizabeth), *Frampton's Deception*, 6/ net.

Short Stories from South Africa, with poems by Julia E. Bray.

Bindloss (Harold), *Hawtreys Deputy*, 6/

The action takes place in Canada.

Diary of my Honeymoon, by Lady X, 6/

Presents the tragedy of a degrading marriage ending in freedom.

Drummond (Hamilton), *The Justice of the King*, 6/

The story is laid in the reign of Louis XI., and other historical characters dealt with include Charles the Dauphin, Commines, and Villon.

Gould (Nat), *A Great Coup*, 1/ net.

A racing story.

Harding (D. C. F.), *The Great Experiment*, 2/6 net.

A story told in a series of letters found after the heroine's mysterious death.

Hartley (Percy J.), *The Hand of Diane*, 6/

A romance of the Loire.

Herbertson (Jessie Leckie), *Young Life*, 6/

A study of love and temptation, and the claims of young life on elders.

Mackenzie (Compton), *The Passionate Elopement*, 6/

An eighteenth-century fantasy.

Marsh (Richard), *Ada Vernham, Actress*, 1/ net.

New edition.

Ramsey (Olivia), *The Other Wife*, 6/

Touches upon the difficulties of marriage between a Roman Catholic gentleman and a lady of another faith.

Reade (Charles), *A Good Fight*, 2/6 net.

The original version of 'The Cloister and the Hearth,' with an introduction by Andrew Lang, in the Oxford Library of Prose and Poetry.

Tolstoy (Count Leo), *Anna Karenin*, 2/6 net.

New edition.

Wells (H. G.), *The New Machiavelli*, 6/

The hero in some respects resembles M. Briand, both starting their careers as Socialists.

Wrench (Mrs. Stanley), *A Priestess of Humanity*, 6/

Deals with an attachment between a writer and a street girl.

Wyllarde (Dolf), *The Riding Master*, 6/

A story of love complications and a deceitful adventuress in a sporting setting.

General Literature.

Aflalo (F. G.), *Regilding the Crescent*, 10/6 net.

A short account of the outlook in Turkey, with 24 illustrations from photographs, and a map.

Alexander (Louis C.), *Echoes of Whistler*.

A series of essays inspired by the example of Whistler.

Crofton (H. A.), *How to Trace a Pedigree*, 2/ net.

Household Administration: its Place in the Higher Education of Women, 5/ net.

Edited by Alice Ravenhill and Catherine J. Schiff.

I Wonder: Essays for the Young People, by the Writer of 'Confessio Medici,' 3/6 net.

The essays deal with Matter, Nature, Self, Pain, Death, and Beauty.

Johnson (late Edmund C.), *Annuities to the Blind*, 3/6 net.

An account of charities assisting the blind.

Fourth edition, corrected to 1910.

Meredith's Works: Miscellaneous Prose, 10/6 net.

M'Laurin (John P.), *Self-Education in Gesture for Public Speaking*, 1/ net.

Pater (Walter), *Essays from 'The Guardian'*, 7/6 net.

New edition.

Redgrove (H. Stanley), *Alchemy, Ancient and Modern*, 4/6 net.

A brief account of the alchemistic doctrines, and their relations to mysticism on the one hand, and to recent discoveries in physical

science on the other, with some particulars regarding the lives and teachings of the most noted alchemists. The book contains 16 full-page illustrations.

Turkey, British Chamber of Commerce, *Quarterly Trade Journal*, No. 12, 1910.

Willing's Press Guide, 1911, 1/

Almanacs and Calendars.

Artists' Almanac for 1911, 6d.

Bodleian Library Staff-Kalendar and Supplement to the Staff-Kalendar, 1911.

Chesterton Calendar, compiled from the Writings of "G. K. C.," both in Verse and Prose, with a Section apart for the Moveable Feasts, 5/ net.

Pamphlets.

Facts against Vaccination, 3d.

A reply to the pamphlet 'Facts about Smallpox and Vaccination.'

*FOREIGN.**Theology.*

Scriptores Æthiopici: Series II. Vol. VI. *Annales Regum Iyasu II. et Iyo'as*, text, ed. I. Guidi, 14m. 40.

Scriptores Syri: Series II. Vol. CI. *Dionysius bar Salibi in Apocalypsim, Actus, et Epistulas Catholicas*, trans. I. Sedlacek, 4m.

Fine Art.

Reymond (M.), *Le Bernin*, 3fr. 50.

In the series *Les Maîtres de l'Art*.

Scheglmann (Sylvia), *Versuch einer Entwicklungsgeschichte der Deckenmalerei in Italien*, 4m.

With 6 plates. Vol. 80 of *Kunstgeschichte des Auslandes*.

Schweinfurth (P.), *Ueber den Begriff des Malerischen in der Plastik*, 3m. 50.

Studien zur Deutschen Kunstgeschichte: Vol. 131, Nicolaus Gerhaert von Leiden, ein niederländischer Plastiker des 15. Jahrhunderts, by Dr. A. R. Maier, 20 plates, 6m.; Vol. 132, Das Kartenspiel der kgl. Staats- und Altertümer-Sammlung in Stuttgart, by M. Geisberg, 49 plates, 16m.; Vol. 133, Die gotische Kölner Plastik, by F. Lübbecke, 44 plates, 12m.

Poetry and Drama.

Brizeux (A.), *Œuvres*: Vol. I. Marie, Telen Arvor, Furnez Breiz, 3fr.; illustrated, 3fr. 50.

The edition is to be in 4 vols., edited by Auguste Dorchain.

Heckscher (S.), *König Karl der Erste: ein geschichtliches Trauerspiel in fünf Aufzügen*.

History and Biography.

Picard (E.) et Paulier (V.), *Mémoires et Journaux du Général Decaen: Vol. II., 1800-3*, 7fr. 50.

Revue historique, Janvier-Février, 6m.

Science.

Morselli (E.), *Antropologia generale: L'Uomo secondo la Teoria dell' Evoluzione*, Paris 61-72, 6 lire.

General Literature.

Normand (J.), *Les Jours vécus: Souvenirs d'un Parisien de Paris*, 3fr. 50.

Calendars.

Taschenbuch des Bücherfreundes, 1911, and Jahrbuch für Bücher-Kunde, dritter Jahrgang.

Edited by G. A. E. Bogeng.

Pamphlets.

Loewenthal (E.), *System des naturalistischen Transzendentalismus*.

** All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

'ON FREEDOM' is the title given by Mr. G. Locker Lampson, M.P., to a work dealing with the freedom of the will which Messrs. Smith & Elder will publish at the end of this month. Though the subject is generally treated in a highly technical manner, the author has made it his particular business to explain it in as fresh and untechnical a way as possible, so that the general reader may be able to pursue it rapidly and with comparative ease.

THE same firm will have ready in about a fortnight 'French Railways,' illustrated by many photographs, in which Lord Monkswell offers a succinct account of the various railway systems in France, their organization, running capacity, and engine types, based on a personal acquaintance with men and machinery.

MESSRS. CHATTO & WINDUS's announcements for the spring include: 'Men and Things of my Time,' by the Marquis de Castellane, translated by Mr. A. Teixeira de Mattos, and illustrated with portraits; 'London Clubs: their History and Treasures,' by Mr. Ralph Nevill, with illustrations; 'Wordsworthshire,' by Mr. Eric Robertson, illustrated by Mr. Arthur Tucker; 'The Bargain Book,' by Mr. C. E. Jerningham and Mr. Lewis Bettany; and 'The Favourites of Louis XIV.,' by Le Petit Homme Rouge.

THE following novels are in the same publishers' spring list: 'Mothers and Fathers,' by Mrs. Maxwell Armfield (Constance Smedley); 'A Woman on the Threshold,' by Maude Little; 'Fenella,' by H. Longan Stuart; 'Billy,' by Paul Methven; and 'The Casement: a Diversion,' by Frank Swinnerton.

The *Scottish Historical Review* for January opens with Sir James Balfour Paul's description of Edinburgh in 1544 under Hertford's invasion. Mr. Andrew Lang begins re-editing 'The True Loyalist,' a very rare collection of Jacobite songs. Mr. H. W. Meikle traces the adventures of two Glasgow merchants, named Sword, in the French Revolution. Sir Herbert Maxwell continues translating the *Lancaster Chronicle*. Dr. James Wilson edits, and Sir Arch. Lawrie comments on, a deed from Cîteaux by the Abbot of Cupar in 1219. Dr. Joseph Anderson writes on Mr. Curle's elaborate book on the Roman outpost on the Tweed. Prof. W. P. Ker chooses his side about the Border ballads, which are otherwise under the fire of Mr. Lang and Col. Elliot.

AMONG the papers in *Chambers's Journal* for February are 'Rob Roy and the Maclarens,' by Mr. Frederick Watson, a son of "Ian Maclaren"; 'The King's Champion,' by Mr. Julian Strange; 'A Great American Hotel,' by Mr. Day Allen Willey; 'An Old House in London,' by Mr. J. R. Evans; 'The Real Canada,' by Mr. Norman Murray; and 'A Floating Public School,' which is a description of the Liverpool training ship Conway.

'IMPATIENT GRISELDA,' a new novel by Laurence North, author of 'Syrinx,' will be published at an early date by Mr. Martin Seeker.

THE copy of Stow's 'Survey of London' included in the library of the late Rev. J. H. Dent, to be sold by Messrs. Hodgson at the end of the month, is of particular interest. It is the poet Gray's own copy of the 1720 edition, and bears his autograph as well as a number of marginal notes, mostly architectural or antiquarian in his beautiful handwriting.

The acquisition, "at the expense of the Publick," of "Montague House" for the Museum is mentioned at some length, while in another place Gray notes the danger from fire which so nearly caused the destruction of the Cottonian Library. The two volumes have been carefully preserved, and are well bound by Clarke & Bedford.

OTHER items are a first edition of Walton's 'Lives' bearing a presentation inscription to his sister in his autograph; a small edition of 'Telemachus,' with the autograph of Pope; a complete set of Nichols's 'Leicester,' presented by the author to J. Tailby, who assisted him in the work; incunabula from the German and Italian presses; and two fine Horæ on vellum. There are in addition a few very rare seventeenth-century tracts relating to the early development of Virginia and other American Colonies.

THE catalogue also includes a presentation copy of Tennyson's works, inscribed by the poet "C. Euan Smith from Tennyson, June 24th—86." Under this inscription is a note signed "H. T.," evidently due to the present Lord Tennyson, which runs:—

"In Memoriam Lionel Tennyson Fili, mariti, fratris carissimi, Forma, mente, morum simplicitate, Laudem inter aequales mature adepti, Famam quoque in republica, si vita suffecisset, sine dubio adepturi."

The date and place of Lionel Tennyson's death follow.

THE fifth annual meeting of the Historical Association was held at University College, London, on Friday and Saturday in last week. On Friday evening an address was given by Prof. Sadler on 'The Value of Historical Studies to Students and Administrators of English Education,' after which a dinner and conversation took place.

ON Saturday morning there was an interesting discussion on the place that should be taken by historical teaching in various types of schools, and the method of setting examination papers in history. It was agreed that in every school of sufficient size there should be at any rate one teacher specially qualified to supervise the history teaching, and that the history lessons should only be entrusted to those who were competent and interested in such work. It was also agreed that all school-leaving, matriculation, and professional entrance examinations should include as a compulsory subject the outlines of British history.

A NEW volume of essays by R. L. Stevenson is to be published by Messrs. Chatto. This volume, entitled 'Lay Morals and other Essays,' is composed almost entirely of work which has not hitherto been generally available outside the "Edinburgh" and "Pentland" editions.

'WEBSTER'S NEW INTERNATIONAL DICTIONARY' is now being published by Messrs. Bell. This edition is not merely an enlargement and correction of the old 'Inter-

national,' but rather a rebuilding of the old on a larger and more imposing scale. The 'New International' contains 400 more pages than the old, and some 2,000 extra illustrations, yet all the matter will still be contained in one compact volume.

THE first number of a weekly literary review will be published in the spring by Messrs. Maunsel of Dublin.

THE ENGLISH GOETHE SOCIETY has formed a Reading Circle for members, and Goethe's 'Italienische Reise' has been chosen as the first book for study. Sir James Yoxall is lecturing to the Society next Thursday evening on 'Goethe back from Italy.' Later it is proposed to read 'Egmont.'

THE programme of University Extension lectures for the coming term has just been issued by the University of London. It includes an unusually interesting series of courses on various branches of history, literature, economics, architecture, and science, which will be held at a large number of metropolitan and suburban centres. Mr. Wicksteed will lecture on the 'Purgatorio' in the University buildings, South Kensington; whilst in the City Mr. Travis Mills will deal with modern history, Mr. W. H. Hudson with ancient literature, Mr. Alfred Milnes with economics, &c. Courses on the history and architecture of London will be delivered at different centres, and a series of lecture-demonstrations in historic buildings has been arranged for Saturday afternoons fortnightly. Full particulars may be obtained on application to the University.

THE death in his 60th year is announced from Heidelberg of Prof. Heinrich Welzhofer. A pupil of Giesebrecht, he was early obliged by ill-health to give up his academic career, and he devoted himself to historical investigations. Among his most important works are 'Untersuchungen über die deutsche Kaiserchronik,' 'Allgemeine Geschichte des Altertums,' and 'Thukydides und sein Geschichtswerk.'

THE number of students at the German Universities has risen to 54,822, an increase of over 2,400 since the winter session of the preceding year. The chief increase is to be found in the Prussian Universities. The number of women students has grown from 211 to 2,418 in the five years that have elapsed since the Prussian Universities were thrown open to them.

AMONG recent Parliamentary Papers of interest we note: Argentine Emigration Handbook (post free 2½d.); Royal Commission on the Church of England and other Religious Bodies in Wales and Monmouthshire, Vol. II., Evidence (post free 4s. 8d.); and Teaching of English in Secondary Schools, Circular 753 (post free 2½d.).

NEXT week we shall pay special attention to Educational Literature, and School-books.

SCIENCE

Overland to India. By Sven Hedin.
2 vols. (Macmillan & Co.)

ABOUT a year ago Dr. Sven Hedin published an admirable account of his wanderings and adventures in Tibet during 1906 and 1907 (*Athen.*, Jan. 15, 1910). To reach that country he had the choice of many routes, but characteristically selected the least easy, and in some respects the most disagreeable; partly to avoid the beaten track, and partly to visit the Persian deserts and see wherein they resembled those of Chinese Turkestan, with which he is well acquainted; but mainly, perhaps, impelled by curiosity, the sacred fire of the explorer, regarding "the ancient, desolate, and effete Persia." So in October, 1905, finding himself in Constantinople, he embarked for Batum on the *Svatoi Nikolai*, a rickety boat with much cargo and few passengers. Heavy weather was experienced, and the port was reached at midnight at the height of the storm, the difficulties of landing being enhanced by a general strike of labourers.

"However, under cover of the darkness, a couple of bold dock-labourers ventured, in consideration of high pay, to take charge of our luggage and guide us to the nearest hotel, a regular den of thieves, full of rogues and vagabonds. If they were detected as strike-breakers, they would be mercilessly shot down, our porters assured us, and we subsequently found that their statement was not exaggerated."

Delayed at Batum, Dr. Hedin got a passage on a cargo vessel to Trebizond, whence his overland journey began on November 13th. It lay through Erzerum, skirted Mount Ararat to Etchmiadzin and Nakichevan (the grave of Noah), and thence by Tabriz and Kasvin to Teheran, where the first part of his journey ended. The second part took him to Nasratabad in Seistan; the third to Quetta, where he may be said to have reached India. These divisions of the journey will be convenient in examining the record, and, moreover, they are suggested by geographical considerations.

The first part was in many respects the most agreeable, and for that reason the best known; and, though the author considers that his journey proper began at Teheran, he devotes fifteen chapters (162 pages) to the description of this section of his route. Among the points of interest were the upper waters and tributaries of the Frat-su or Euphrates, and a ridge from which rivers flowed to the Black Sea, the Persian Gulf, and the Caspian. Near this lies Erzerum, commercially decadent because its traffic is taken away by the Caucasian railway, but still strategically important: it has forty thousand inhabitants, of whom ten

thousand are Armenians, who suffer from many disabilities. Dr. Hedin was here kindly received by the Kaimakam of the district and other officials; indeed, wherever he went his tact and good humour, combined with great pertinacity, secured him the aid of which he often stood in need. This hospitality was repeated at Bayazid, famous in the wars, for the Russians have captured the place no fewer than four times, and have as often restored it to the Turks. Of Ararat, which is quite near, the author says:—

"Ararat, or, more correctly, Airarat, 'the plain of the Aryans,' is the name given from time immemorial to the high land on the middle course of the Araxes, and when it is stated in the first book of Moses, chapter viii. and verse 4, that Noah's ark rested on Ararat, this high land is really meant, and the name has been in Europe improperly transferred to the mountain.... Ever since 1827 Ararat has been the meeting-point of three empires,—Russia, Turkey, and Persia,—but so that the peak itself stands in Russian territory. Here one can stand with the left foot in Russia and the right in Turkey, and plant one's staff on Persian ground."

At Nakichevan Dr. Hedin found a compatriot in the commandant, from whom he learnt many particulars of the atrocities; and pursuing his way, he arrived about the middle of December, 1905, at Teheran, where he became the guest of Mr. and Mrs. Grant Duff. Whilst there he was received by the Shah in a château an hour's journey distant, and thus records his impressions:—

"There stood the unfortunate, pale and worn, prematurely aged shadow of a despot, clad in a very simple black costume, without the least decoration, and with the usual black *kullah* on his head; but he smiled affably, gave me his soft, limp hand, spoke to me in the Tatar tongue, and inquired into my experiences on the way from Trebizond and my plans for the future, and bade me not to forget to send him my next narrative of travel, in which he would be glad to see his portrait inserted."

At Teheran camels and the accessories of Oriental travelling were procured, and on January, 1st, 1906, Dr. Hedin set forth for Seistan, with intent to discover as much as possible about the Dashti-Kavir and Dasht i-Lut, names indicating salt swamp and desert land. He crossed the former twice, and relates its dangers in vivid language; in fact, his descriptions, though hampered by the use of a foreign language, are always good, some of his similes being specially apt. For example, his camels on the march, the head of one being tied to the tail of another, and the animals led in sections by a man, remind him of "tugs drawing a line of barges after them"; and when they sink in the Kavir, their legs "bore into the soft ground like pins into a cushion."

The system of irrigation by *kanat* or *karez*, that is, underground channels with a fall less than that of the surface, is explained; and, indeed, the story of a repulsive country, in which drinkable water is a luxury, and vermin abound, is

told at great length by the author with the cheery assumption that his readers are as interested as himself. So, seated on his camel, notebook in hand, he marches on till the second stage of his journey is completed on April 9th at Nasratabad, the plague-stricken capital of Seistan. Here

"Six Englishmen, without ladies, were staying in Seistan, and with them I spent nine memorable days. Englishmen have a knack of making themselves at home in whatever part of the world their lot may cast them, and even here in this wretched Nasratabad they lived much as in London. They did not come unshaved to luncheon in the great saloon, and at dinner they appeared in spruce attire, with starched shirts, dinner jackets, and patent leather shoes.... We were in high spirits; and it was difficult to believe that all the while the angel of death was roaming about in search of his hapless victims."

Dr. Hedin stayed nine days at Nasratabad, and then set forth on his final stage to Quetta, reaching Nushki, where he got the railway, exactly six months after leaving Trebizond.

"Turkish Armenia, Persia, Seistan, and Baluchistan lay behind me, and now only India and Kashmir separated me from Tibet.... Next morning [May 14] I bade farewell to my honest Baluchis, who had served me so well and faithfully, put Riza [his servant] in an ordinary compartment, and took my seat in one of a better class. How strange to hear again the steam whistle of the engine after half a year of the immense solitude of the desert!"

On May 20th, 1906, he took train to Simla, where his plans for the expedition to Tibet were matured.

Such, in short, was the overland journey to India, but the two volumes in which it is recorded contain a vast deal more than is above indicated. There are many digressions, some of which will not appeal to the general reader, whose interest is chiefly confined to the tale of travel; but many of them will command the attention of geographers and experts, who, not without reason, may complain that the story is overlong. To mention a few, there are notes about Marco Polo's travels, about the Euphrates, Mesopotamia, and Nineveh, chapters on travels in the Kavir, on the march of Alexander the Great, on post-glacial climatic changes in Persia, on the distribution of deserts, and on the plague. All these are matters of interest and some of importance; of the latter none yields to the records of the author's views on the deserts or plains of Persia and his comparisons with the greater ones of China.

In the transliteration of Persian words it is a pity, so far as the English edition is concerned, that the system used in India is not closely followed, though every allowance must be made in the present case. The result, however, is likely to be mispronunciation by readers, for most of them, after all, a small matter. The use of the word "Hindu" for "Indian" has a curious effect; thus (vol. ii. p. 250 and elsewhere) "the Hindu doctor, Abbas Ali Khan," is in itself a

contradiction, for the name is manifestly Musalman, and not Hindu.

These are minor matters, and we prefer to conclude with the unqualified praise the illustrations deserve, especially the reproductions of the author's pencil drawings. Those of camels' heads, and various types of men, women, and children, are of great merit, and add value to the book, which, if overlong, is both attractive and valuable.

RESEARCH NOTES.

THE luminosity of tubes containing a trace of the rare gas neon, to which attention was called in these Notes for last month (*Athenæum*, Dec. 24), seems likely before long to have a practical application. M. Georges Claude, the well-known electrical engineer, finding himself with relatively large quantities of neon at his disposal as a by-product from the commercial manufacture of liquid air, has worked out a system of artificial lighting by its means. He finds that he can obtain a brilliant light from tubes 6 metres long by the expenditure of about '64 watt per candle-power, which, with the energy required by the self-induction coil necessary for regulating the light, comes out at about '80 watt per candle-power in all. This compares very favourably in point of expense with any other system of lighting, while the longer the tube, the less is the expense. An exhibition has lately been given at the Grand Palais in Paris, which was perfectly lighted with neon tubes no less than 36 metres long, the light from which seems to have behaved in an entirely satisfactory way, and to have neither falsified natural colours nor rendered ghastly the complexions of those present, after the manner of mercury-vapour lamps and other lights lacking red rays. The current number of the *Revue Générale des Sciences*, from which this account is taken, does not state the degree of exhaustion of these tubes; but as Prof. Collie's experiments, described last month, show that neon can be made luminous at atmospheric pressure, the practical difficulty of exhausting tubes of this length may be avoided.

A communication from M. Claude appears in the *Compte Rendu* of the Académie des Sciences for last month, in which he deals with the theoretical side of the matter, and gives figures fully bearing out the conclusions of M. Bouty as to the exceptional weakness of "la cohésion diélectrique" of neon, as compared with that of any other gas. Neither M. Claude nor the learned professor at the Sorbonne, however, suggests any reason for this weakness, or, in other words, for the higher conductivity of neon over helium and its kinsmen in the "inert" group. Subject to this, it would seem as if a method of lighting interiors, and especially the interiors of large buildings, by long lines of light concealed behind cornices—the nearest approach to sunlight yet achieved—were within sight at last.

In a recent number of the *Physikalische Zeitschrift* Prof. R. W. Wood (of Baltimore) describes an interesting experiment made by him with ultra-violet light. Arguing from the analogy of radium, he thought that the ultra-violet parts of the spectrum ought to make luminous the surrounding atmosphere in the same manner as do those of radium emanation or niton. He accordingly produced rays of very short wave-length by means of aluminium electrodes behind a

metal screen so arranged as to cut off all external and direct light. When the surrounding air was freed from dust and smoke, he found that no luminescence was visible to the naked eye; but a photograph taken with a camera equipped with a quartz objective showed that it was the seat of an intense emission of rays capable of influencing a sensitized plate, and completely absorbable by glass. This emission is so violent that a fairly strong air-blast has no effect upon it; and it is not affected by the magnetic field. It can also be produced when nitrogen is substituted for atmospheric air; but the presence of free oxygen puts an instant stop to it, although whether the gas prevents its formation or merely absorbs it cannot yet be determined. The whole subject of the light produced by the electric spark evidently requires renewed investigation.

In the *Philosophical Magazine* for this month is a paper by Mr. A. S. Russell and Mr. F. Soddy dealing with the Gamma rays from thorium D and actinium. This is the completion of the account of work previously done by them upon the like rays of other members of the radio-active family of elements, including uranium X and radium C. They find it possible to classify these elements by the order of the penetrating power of their Gamma rays, the highest place in this descending scale being the substance known as thorium D. They find considerable differences between such substances in respect of their absorption by lead and also of their "hardening" (in the technical sense) by their passage through this metal.

Another result of their investigation is that while there seems to be no relation between these characteristics and the Beta rays emitted simultaneously with the Gamma, there is a very marked connexion between them and the Alpha rays emitted by the substances immediately preceding and following the same substances in the disintegration series. In their own words, "Neither in penetrability, relative intensity, nor homogeneity are the Beta rays obviously connected with the Gamma rays, whereas there is a certain connexion between the Gamma rays and the Alpha rays." Like all recent investigations, this result casts further doubt upon the theory (formed on mathematical grounds, and until lately holding the field) which would make the Röntgen radiation consist of irregular pulses in the ether, and points to some peculiarity of the positive electrons not yet distinguished.

Dr. F. Horton in the current *Proceedings* of the Royal Society deals with the nature of the positive ions set free when phosphate of aluminium is heated, as shown by the experiments of Mr. A. E. Garrett (for which see *The Athenæum* of July 16th last). From the large quantity of electricity carried from the heated salt to the surrounding electrode, he says, we are justified in assuming that the positive ions are set free in sufficient number for their spectrum to be observed. Spectroscopic examination shows that monoxide of carbon, hydrogen, mercury vapour, and possibly oxygen are all present in the tube, and that with the exception of the mercury vapour, which finds its way in from the exhausting pump, all of them come from the heated salt. Prof. O. W. Richardson's determination of the ratio of charge to mass ($\frac{e}{m}$) for the carriers of positive electricity makes it plain that the carriers in this case cannot be atoms or molecules of hydrogen or mercury; and, while it is doubtful whether oxygen is really present in the tube at all, the fact that it is strongly electro-negative renders it unlikely that it

should act as a carrier of electricity of the opposite sign. By the process of exhaustion, Dr. Horton comes to the conclusion that the positive ions in this case are molecules of carbon monoxide, the mass of them corresponding fairly closely to the specific charge obtained for the positive ions produced by iron, platinum, and carbon. But if this be the case, how comes it that they are thrown off, as Dr. Horton is convinced they are, by the heated phosphate of aluminium? Is this another case of transmutation, such as Sir William Ramsay's famous "degradation" of copper into lithium and helium?

M. Gabriel Lippmann, who succeeds M. Armand Gautier (the new President of the Académie des Sciences) in the Vice-President's chair, describes in last month's *Compte Rendu* certain experiments made by him in electrification by contact. He has for some time noticed, he says, that contact alone was unable to produce electrification without pressure, and that, even with a metallic couple like platinum and mercury, no current was produced until the platinum pressed on the mercury with sufficient force to dimple its surface. He therefore determined to ascertain the minimum of pressure necessary for electrification, and thinks that he attained this with a solution of chloride of calcium. In this he soaks a strip of writing paper, and presses this on a glass slip, allowing about half its length to project beyond the end of the slip and to dip into the solution. On this he lays a smaller strip of gold leaf, and finds the pressure produced by its weight sufficient to set up an easily detected current. It seems as if this might be turned to account in the construction of coherers for wireless telegraphy.

Two more inventions with regard to wireless telegraphy have also been announced recently. Signori Bellini and Tosi, the Italian electrical engineers who visited this country last year, claim to have solved the problem of "directing" the Hertzian waves, or, in other words, of so controlling them that they can be aimed towards any point of the compass. According to the *Revue Scientifique* for the 24th of last month, this is effected by an adaptation of the discovery of M. Blondel that a grating can be constructed for other waves of great length which shall act in all respects like the diffraction gratings towards waves of light. As such a grating, in the case of the waves used in wireless telegraphy, would have to be from 40 to 60 metres high, the idea proved difficult of development; but the Italian inventors claim to have now got over this difficulty by an instrument called by them a "radiogoniometer," which seems to consist of two rectangular coils, between which is placed a third coil moving freely about its centre. With this they can, it is said, not only "aim" a wave in any direction, but can also choose which of the many waves being constantly transmitted by different posts shall be received, so that it is possible for a station at Dieppe (e.g.) to talk to Havre or Honfleur without any other station being able to intercept the wave. The Louisiana and Provence, two ships of the Compagnie Transatlantique, have been fitted with the apparatus, and if its trial proves successful, we shall no doubt hear more of it.

The other invention appears in the *Compte Rendu* of the Académie des Sciences for last month, and is due to M. Br. Glatzel. It seems an adaptation of the principle made use of by the "Telefunken" system, in which the vibrations of the primary circuit are "damped" by the production of extremely short sparks. M. Glatzel in his turn brings about the same "damping" by

the use of nickel electrodes in a tube filled with hydrogen.

In the *Proceedings* above quoted there also appears a report by Sir Norman Lockyer on 'The Sequence of Chemical Forms in Stellar Spectra,' which is in effect a report of the work lately done in this matter at the Solar Physics Observatory. He says that the chemical forms so far traced in the stars are associated with those elements which have a relatively low atomic weight, yet that even to these there are exceptions. The evidence for the existence of oxygen and nitrogen in the stars which have been examined is, we learn, now "complete"; but up till now no spectroscopic testimony to the presence there of any of the inert or rare gases of the atmosphere discovered by Sir William Ramsay has come to light.

An entirely new theory of the origin of the solar system has been put forward by M. E. Belot, who, although an amateur astronomer, seems to have gained the approval of several Academicians. He rejects the still fashionable idea of Laplace that the solar system has been produced by the cooling of a nebula, and declares that, as is the case, this does not account for the retrograde motion of celestial bodies like certain satellites of Jupiter, Saturn, and Neptune, nor for some peculiarities in the orbit of Uranus. These anomalies, he says, can only be accounted for by supposing that the primitive nebula was struck by a whirlpool or vortex-ring in the ether, such as Descartes alleged to exist and to be responsible for the starting of the planets on their orbits. The theory, which has been brought forward several times at the Société Française pour l'Avancement des Sciences, has other consequences, such as the explanation of the planetoids as the result of no catastrophe, but as the "tail" or trail of the larger planets, and the imagining of a similar tail for our own globe. It will be explained at length in the author's 'Essai de cosmogonie tourbillonnaire,' to be shortly published by Gauthier Villars, and an excerpt from this book with a diagram will be found in the *Revue Scientifique* for the 17th of last month.

A change of social rather than of scientific importance may be expected to occur in King George V.'s reign, although its advent may be delayed for a few years. This is the reform of the Gregorian calendar, which is pretty generally admitted to be, as it stands, a nuisance too intolerable for a scientific age. The scheme of M. Grosclaude of Geneva seems to overcome all the inconveniences of the present system, and, as it was adopted unanimously by one of the many Congresses held at Brussels during the late Exhibition, and Switzerland has now asked for an International Commission to examine into its practicability, there seems a fair chance of its being adopted. M. Grosclaude would divide the year into four quarters, each containing thirteen weeks; but, while the first two months of each quarter would consist of thirty days, the third month would have thirty-one. This would account for 364 named days only, but one unnamed day would be intercalated between the 31st of December and the 1st of January; and every leap year another unnamed day would be, in like manner, slipped in between the 31st of June and the 1st of July. The result of this would be that all anniversaries, religious festivals, openings and closings of Law Courts, and the like would fall on the same day of the week and month in every year, and the length of the month would be easily remembered by the simple rule that the first Sunday of the months in each quarter would fall on the 7th, 5th, and 3rd days respectively.

Thus the first Sunday in January would fall on the 7th, the first Sunday in February on the 5th, and the first Sunday in March on the 3rd day of these months in every year.

F. L.

SOCIETIES.

GEOLOGICAL.—Dec. 21.—Prof. W. W. Watts, President, in the chair.—Mr. T. H. Withers was elected a Fellow.—The following communications were read: 'The Keuper Marls around Charnwood Forest,' by Mr. T. Owen Bosworth, and 'The Relationship of the Permian to the Trias in Nottinghamshire,' by Mr. R. Lionel Sherlock.

MICROSCOPICAL.—Dec. 21.—Mr. E. J. Spitta, V.P., in the chair.—Mr. W. R. Travis described a small microscope lamp, particularly suited for opaque objects and dark-ground illumination with high powers.—A short communication from Mr. M. J. Allan of Geelong on 'An Easy Method of treating Printing-Out Paper (P.O.P.) for All Kinds of Photography,' was read. He recommends that the prints be washed in a strong solution of salt, then placed in a saturated solution of hypo, after which they are to be washed in running water.—Mr. C. H. Higgins sent a communication on 'A New System of Filing Slides.'—Mr. A. Earland described the apparatus and methods employed in the cruiser Goldseeker of the International North Sea Commission.—A paper by Mr. A. A. C. E. Merin 'On the Measurement of Grayson's New Ten-Band Plate' was presented.—A paper by Mr. Jas. Murray on 'Some African Rotifers: Bdelloidea of Tropical Africa,' was taken as read.

The following were elected Ordinary Fellows: Messrs. W. J. Caird, J. A. Carter, and R. T. Hewlett.

MEETINGS NEXT WEEK.

- Mon.** Royal Academy of Arts, 4.—'Some Great Idealists,' Sir W. B. Richmond.
 — Bibliographical, 5.—'Some Sixteenth-Century English Books with Spurious Imprints,' Mr. R. Steele.
 — London Institution, 5.—'Some Thoughts suggested by Travels over the Empire,' Bishop Weldon.
 — Institute of British Architects, 5.—'Cardinal Medicine' (Revue Historique), Mr. Halsey Ricardo.
 — Geographical, 5.30.—'The Michael Sars North Atlantic Deep-Sea Expedition,' Sir John Murray and Dr. Hjort.
Tues. Royal Institution, 3.—'Heredity,' Lecture I., Prof. F. W. Mott.
 — Statistical, 5.
 — Institution of Civil Engineers, 8.—Discussion on 'The Strengthening of the Roof of New Street Station, Birmingham,' and 'The Reconstruction and Widening of Arpley Bridge, Warrington.'
 — Colonial Institute, 8.30.—'Our Worldwide Empire,' Mr. W. H. Garrison.
Wed. Meteorological, 7.30.—Annual Meeting; President's Address on 'The Present Position of British Climatology.'
 — Entomological, 8.—Annual Meeting.
 — Folk-lore, 8.—Annual Meeting; President's Address on 'The Essential Unity of Folk-lore.'
 — Microscopical, 8.—Annual Meeting; Presidential Address by Prof. J. A. Thomson.
 — Society of Arts, 8.—'The Dutch Labour Colonies,' Mr. J. C. Medd.
Thurs. Royal Institution, 3.—'Recent Progress in Astronomy,' Lecture I., Mr. F. W. Dyson.
 — Royal Academy of Arts, 4.—'The Art of the Future,' Sir W. B. Richmond.
 — Royal Society, 4.30.—'The Action of *B. ladinia aerogenes* on Glucose and Mannitol,' Part II., Mr. G. S. Walpole; 'The Pharmacological Action of South African Boxwood (*Gonioma Komense*),' Dr. W. E. Dixon; 'Autoglutination of Red Blood Cells in Trypanosomiasis,' Dr. W. Yorke; and other Papers.
 — Society of Arts, 4.30.—'Banking in India,' Mr. Reginald Murray (Indian Section).
 — Historical, 5.—'Early Apprenticeship in England,' Miss O. Jocelyn Dunlop.
 — London Institution, 6.—'The Grand Canyon of Colorado,' Dr. R. D. Roberts.
 — Royal Numismatic, 6.30.—'Classical Influence on the Medals of the Italian Renaissance,' Mr. G. F. Hill.
 — Linnean, 8.—'The Flora of the Falkland Islands,' Mr. C. H. Wright; and other Papers.
 — Chemical, 8.30.—'The Interaction of Alloxan and Glycine,' Messrs. W. H. Hurlley and W. O. Wootton; 'Intramolecular Rearrangement of Diphenylmethane α -Sulphoxide,' Messrs. T. F. Hilditch and E. Smiles; 'The Reactions between Chemical Compounds and Living Muscle Proteins,' Mr. V. H. Veley; and other Papers.
Fri. Society of Antiquaries, 5.30.
 — Institution of Civil Engineers, 8.—'The Design and Construction of Reinforced-Concrete Arches,' Mr. G. F. Walton (Students' Meeting).
 — Institution of Mechanical Engineers, 8.—'Modern Electrical Dock-Equipment, with Special Reference to Electrically Operated Coal-Holts,' Messrs W. Dixon and G. H. Baxter.
 — Royal Institution, 9.—'Chemical and Physical Change at Low Temperatures,' Prof. Sir J. Dewar.
Sat. Royal Institution, 2.—'Problems in the Career of the Great Napoleon,' Lecture I., Mr. A. Hassall.

Science Gossip.

SINCE Dr. Cowell took up the post of Superintendent of the 'Nautical Almanac,' Mr. Eddington has been the sole Chief Assistant at the Royal Observatory, Greenwich. But a second has now again been appointed in the person of Mr. Sydney Chap-

man, of the Victoria University, Manchester, and of Trinity College, Cambridge. He took a first class with distinction in the Mathematical Tripos in 1909.

PROF. MICHIE SMITH has resigned the Directorship of the Kodaikanal and Madras Observatories, which he has held since 1899. He succeeded Pogson as Government Astronomer at Madras in 1891. Mr. Evershed will be his successor, and Mr. Royds, of the Victoria University, Manchester, will become Chief Assistant.

THE degree of Doctor of Science, *honoris causa*, is to be conferred by the University of Cambridge upon Prof. Hale, Director of the Solar Observatory of the Carnegie Institution of Washington, Mount Wilson, California.

ESPIN's new star in Lacerta appears to be diminishing in brightness. Its red colour was remarkable, and of the bright lines seen in its spectrum, the red hydrogen line was the most conspicuous. The phenomenal changes are probably due to the passage of the star through a nebulous mass, as would seem to have occurred in several similar cases.

THE volume of Greenwich Observations for 1908 has recently appeared with the usual supplementary Results, both astronomical and meteorological, the former containing also the explanatory introduction, and altazimuth tables. The number of fundamental and zodiacal stars observed with the transit-circle amounts to 661; others were observed with the altazimuth, and several near the zenith with the reflex zenith tube.

THE removal of the Hamburg Observatory to Bergedorf, about twelve miles to the south-east of the old building (which was founded in 1825) and on a more suitable site, 130 feet above the level of the Elbe, is being actively proceeded with, the municipality having voted the funds necessary for its equipment. A great feature is the complete isolation of the different instruments, each having its own building. Besides those removed, or to be removed, from Hamburg, there will be a refractor of 24 inches aperture, a reflector of 40 inches aperture and 10 feet focal length, and a photographic combination.

ANOTHER small planet was discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 22nd ult.

FINE ARTS

Tiepolo: la Vie et l'Œuvre du Peintre.
 By Pompeo Molmenti. (Hachette & Cie.)

A QUARTER of a century has elapsed since the historian of the social and private life of Venice linked the names of Carpaccio and Tiepolo as the title of a volume of studies in Venetian art, the one chosen as representing the dawn, the other the sunset. How fully the former appellation is justified with regard to the period when art first became the interpreter of the fullness of Venetian life was shown in compendious and definite fashion in a volume of researches by Signor Molmenti and the

late Herr Ludwig in the life and art of Carpaccio, published five years ago. Still faithful to his choice of types, Signor Molmenti has now set himself to discharge the same task with regard to Tiepolo.

It may be admitted that the associations of dawn are more stimulating than those of sunset. The one has a certain indefinable expectancy and sense of promise which more than counterbalances the deeper hues and richer declared beauty of the evening sky. So also with the types—Carpaccio, the latest in point of time of the painters who may be described as primitives, relatively untroubled by questions of technique, owes his position to his gift of narrative and the incomparable simplicity and grace of his creative power: Tiepolo, the first of the modern and last of the Renaissance painters, preserves in his art something of the glow of Titian, of the intensity of Tintoretto, and the sumptuousness of Paul Veronese, after a lapse of almost two centuries.

Signor Molmenti's great knowledge of the Venice of the eighteenth century has enabled him to reveal to the life the background of flimsy elegances of mode, the world of perukes and panniers, against which the figure of Tiepolo appears "tout muscles et tout sang."

It was the age of Goldoni, and the increased importance of the art of the theatre at Venice made itself felt in the work of the painter; this presence, and the innate sympathy with the art of music to which Venice in the eighteenth century was passionately devoted, are links between his work and that of the contemporary masters of French art, Watteau and Boucher. In the last decade of his life he came somewhat under the influence of the masters of Spain through his long residence in Madrid, but he gave at least as much to Goya, and, through him, to more modern artists, as he himself ever received from their predecessors. He studied the work of the older painters with zeal, especially that of Dürer, and he was held in high repute as a connoisseur. His own work was of true Venetian lineage.

His temperament was calm and equable; the recorded incidents of his life are almost all concerned with the practice of his art. How rich it was, and how varied, the two hundred and fifty illustrations of Signor Molmenti's work suffice to show. They are relatively the more important because so many of the originals were intended for the decoration of private houses, and are comparatively inaccessible, whether they still retain their places on the walls and ceilings of the Venetian country seats or have been carried off to deck the salons of a newer generation of wealth.

The supreme felicity of Tiepolo's art is seen in his ceilings. There, amid the delicate and evanescent play of angels and cupids flitting like sunbeams and bearing some saint or goddess in apotheosis, is seen to the full his pervading sense of space-decoration together with his mastery of the problems of perspective and fore-

shortening. Studied and almost constrained by contrast with these are the wall-paintings in which he was commanded to display the pageant of family history, as in the Soderini villa at Nervesa, or the frescoes from the Contarini villa at La Mira which now form part of the André Collection at Paris. There is more of poetic feeling in the art of Tiepolo than in that of Paul Veronese, and this found expression more congenial in the frescoes of the Villa Valmarana, where it interprets that of Homer and Virgil, Ariosto and Tasso. The painter passes, as Signor Molmenti says, from the illustration of one to another without losing anything in freshness or originality of invention, in vigour of design, or in firmness of colour. It is perhaps in the story taken from Tasso of the loves of Renaud and Armide, treated by Tiepolo both here and elsewhere, notably in the Bishop's palace at Wurzburg and in four pictures in a private collection at Genoa, that he reveals most fully that vein of romantic melancholy "whose artless beauty quite precludes distress," such as is seen with some added sense of decoration, but less vitality of structure, in the pastorals of Fragonard.

But besides being a painter of pastorals and aerial visions, Tiepolo is a master of dramatic expression and composition. This is seen in the altarpiece at Este of St. Tecla delivering the city from the plague, with its admirable rendering of the contrasts between the figure of the saint praying and the plague-stricken victims below, and the vision above of God driving the demon of the plague forth from His presence; in the powerfully conceived 'Eleazar and Rebecca,' now at Bordeaux, which has all Tintoretto's subtlety in its modelling; in the deep solemnity of the 'Calvary,' at S. Alvise; and in the half-length of St. Catharine in the Gallery at Vienna, which reveals with haunting impressiveness his power to charge a face with intensity of emotion.

Tiepolo's art is many-sided. His apparent facility hid constant and laborious work. Signor Molmenti has followed in his footsteps, and the book furnishes a full record of his art. It is seen in the greater churches and palaces of Venice, the Gesuati, the Scuola dei Carmini, the Palazzo Rezzonico; in the lonely S. Alvise and the Palazzo Labia; in the half-deserted villas of the Veneto, the villa Cordellina at Montecchio Maggiore and the Pisani villa at Strà serving as types—two among many. The book makes one wish to wander among these unfrequented ways and see their fading glories, and thus come to know more of the brilliance of the sunset of the art of Venice.

Wood Carvings in English Churches. By Francis Bond.—Vol. II. *Stalls and Tabernacle Work, and Bishops' Thrones and Chancel Chairs.* (Frowde).—This book yields a further proof of Mr. Francis Bond's remarkable zeal and diligence in matters ecclesiastical. This second instalment of volumes on the old wood carvings of English

churches deals chiefly with stallwork. One on misericords has already been published, and two others are in preparation, dealing respectively with chests and bench-ends. The photographic plates and detailed descriptions show that Mr. Bond is justified in stating that "there is nothing in this country more consummate in design or execution than the stallwork of Lancaster, Chester, Ripon, and Manchester." Just praise is also given to the remarkable revival of Gothic stallwork in the seventeenth century at Durham and elsewhere in the county under the guidance of that staunch Churchman John Cosin. Experienced students of the rich remnants of Gothic and Renaissance stallwork yet to be found in some of our country churches will miss various examples which are not illustrated nor even named in these pages, such as certain splendidly elaborate Gothic instances in some of the Marshland churches of Lincolnshire, or the spirited Renaissance carving at Attenborough, Nottinghamshire. But this volume makes no pretence of being exhaustive, and the finest specimens are admirably illustrated.

We do not find ourselves in complete agreement with Mr. Bond when he treats of episcopal thrones or early church chairs of dignity. There is a curious mistake on p. 115, where it is stated that there is a rude chair or settle of oak without nails in Stanford Bishop Church, Herefordshire, traditionally assigned to St. Augustine. This remarkable, and at any rate very ancient, chair was ejected from this church about half a century ago, and now stands in the museum at Canterbury as a valued relic. Mr. Bond mentions this museum chair as though it was distinct from the old one formerly at Stanford Bishop. Nevertheless the history of this remarkable piece of church furniture is well known; it was exhibited by Dr. Cox at the Society of Antiquaries, and a small volume reciting its story and the evidence of its antiquity has had a large circulation. Nor is Mr. Bond by any means conclusive in his arguments as to the thirteenth-century date of the marble patriarchal seat in Canterbury Cathedral. There is no trace of Early English design or moulding about it; if not of early pre-Conquest date, it is clearly modelled after one of ancient pattern. There is a little photograph of the rude frithstool at Beverley; it would have been better to give a picture of the one at Hexham with its noteworthy carving. The Bishop of Bristol is of opinion that the latter frithstool was designed by St. Wilfrid as an episcopal chair after a pattern he had observed in Rome.

MR. WALTER SICKERT'S DRAWINGS.

ALTHOUGH many of the drawings at the Carfax Gallery are slight, and the others appear to be slight, they are important for the insight they afford into the workings of an actively experimental and, subconsciously at any rate, very logical mind. Although the name of Mr. Sickert is for the public associated with that of Whistler as successively pupil, champion, and candid critic, yet his art has by now little enough in common with that of his master. He is a true son of Degas, and, inasmuch as this branch of the great stream of French art of the last century is still concentrated in a few forceful individuals, it is probable that it will go further than the other, which, spreading gloriously over a large expanse, is already spending its momentum in

sluggish shallows. The descendants of Monet are legion, and there is little fear that his message will either be lost to the world on the one hand, or become a devastating force on the other. It has been a fertilizing influence, but is already almost spent. The example of Degas and his adherents, on the contrary, has still to be utilized, and is still possibly dangerous.

We make the latter admission because, while we admire many of these drawings, we cannot deny that it is possible to dislike them with a considerable show of reason. Many, no doubt, will see in them, as in the work of the late Toulouse-Lautrec, only a perverse cult of ugliness—"la peinture rosse," to use a serviceable colloquialism. It is odd that all the descendants of Ingres have a touch of this perverseness—Degas, Lautrec, Rhops—even (or perhaps, artistically, we might say above all) Gustave Moreau. In comparison with these, Mr. Sickert is obviously wholesome; but visitors to the Carfax Gallery may be warned that his subjects deal with a Bohemia not at all like the graceful haunt beloved of Du Maurier. "A quoi rêves-tu, Suzanne?" We can hear the Elder demanding, and the nymph respond: "Que c'est drôle l'habitude! Tous les jours on se lave la figure et les mains—les pieds jamais." It is only by the candour of such an authentic anecdote that we can suggest the regions into which, in the most matter-of-fact way imaginable, the study of the nude may lead an artist bent also on the intimate portrayal of contemporary life.

The never quite resolved problem of the artist—how to combine the closest particularity with monumental simplicity of design—presents itself a thought less acutely to the landscape than to the figure painter: few of us understand landscape so well as most of us understand our fellow-men. And the particular school of painters whose style is founded on that of the landscape art of the French Impressionists are also inclined to treat the demand for massiveness of design somewhat leniently. The best of them work into something like unity of form the jumble of objects of different shapes and sizes presented by nature, but their tendency is to do so by breaking up artfully the larger forms, the flatter tones, so that they take part in the general effervescence. The result is a close rendering of a particular effect, but a blurring of fundamental contrasts the reverse of monumental. Inevitably, if we are ever to have a school of decorative painting, we must tend the other way, and seek for unity by taking the larger spaces as the standard, and resuming the smaller forms and broken colour into the resultant flat tones to which they may be reduced for the purpose of fundamental comparisons.

Such artists as are setting themselves to the study of decorative design from this point of view will find Mr. Sickert's drawings most stimulating. Ostensibly they aim only at close actuality, but they show an instinctive rejection of anything approaching repetition, a severe determination to reduce every subject to its simplest terms, which is a reproof to the many whose conscious aim is for abstraction. Nothing could be richer in concrete suggestiveness than Mr. Sickert's drawing at its best. The perfectly natural and spontaneous figure of the woman in *Consolation* (2); the delicate expression of the flaccid, sagging forms in No. 20, *A Foreshortening*; and the vigorous continuity of line in *The Empire Bed* (14), offer admirable instances of his conciseness and economy of means. The acceptance of technical limitations is not always so unconscious, and in the effort to express a delicate tone in terms of blunt pen-strokes

he invents an odd chopped-straw or spotted method of shading, sometimes very successful, but sometimes, as in *La Belle Hollandaise* (23), rather puzzling. From his own point of view, as a plain man's statement of fact, this is a failure, though decorative enough. *Mamma mia poareta* (35) is more successful, and, in more illustrative fashion, No. 44, *Living Marionettes*. No. 14, already referred to, and No. 12, *La Mora*, are decorative patterns of great beauty; and even the least important and least satisfactory of these sketches have the pith and point of the work of a man with a keen sense of values, who in any given scene sets down the typical and ignores the accidental, who notes the rule before the exception. It is because, in a sense, the figure is essential and the clothes an accident that the nude will always be the natural subject-matter of the painter; but in the pursuit of this subject-matter Mr. Sickert has forgotten to look on life as a whole with the breadth with which he looks at any given scene. It is, therefore, with a certain justice that the average man resents the artist's absorption in a quaint backwater of existence which offers him the opportunity of dealing with large and significant form, and playing at the same time the artistically irrelevant game of literalism. Slackness of invention enjoins this upon him as historical record. It is that, doubtless, but a chronicling of rather small beer and futile gallantry. He will probably continue, however, as a little Dutch master unless some art-patron, greatly daring, should commission him to decorate a room. Then his feeling for unity of form, and the impossibility of finding within the compass of his special subjects matter for a sequence of panels, would drive him to a more inventive method of design, ranging over a wider field. Such a demand would make or break a career now at a somewhat crucial stage.

LANDSCAPE EXHIBITION.

THE best pictures among those at the Royal Water-Colour Society's galleries are Mr. Aumonier's *Dulas Valley, Autumn* (56), and the more delicately drawn, smaller work, No. 59, *In the West Country*. There is in the former picture a fine sequence of tones coiling inwards to a luminous centre, which makes the canvas fairly radiate light. The effect is powerfully achieved; the plastic facts of the scene represented, however, while well chosen for the purpose, are not given with so severe an eye to their main contrasts of character as we could wish. There are details in the silhouettes of the trees to the spectator's left, for example, which are too insignificant to play any individual part in the plastic scheme, yet not sufficiently formalized to merge into the larger and more structural elements of the design. Mr. Leslie Thomson in *A Yorkshire Stream* (40), which is by far the best of his pictures, has a similar difficulty in making the tracery of his trees against the sky relevant to the matter in hand. The core of the composition—the bowed-over tree and echoing sweep of the bank—is gently elegiac and charming. He is to be congratulated on his escape from what threatened to become a trick of composition to please both parties of the public—an embroidery of very tiny forms to give finish upon forms baldly simple so as to pretend to breadth.

Mr. James Paterson is a painter apparently with an eye for a picturesque subject in nature, such as No. 24, *Yellow Sands, Brittany*, which is pleasing and romantic, though here also the silhouette of the trees

is designed somewhat as a separate pattern rather than as a powerful factor in the whole composition. This slight mental timidity strikes us the more in view of the executive dash and *bravura* of his large picture, *The Last of the Indomitable* (22), in which one imposing feature rears itself behind the shoulder of the other in a strenuous pictorial display. How they stand on the ground plan is not very clearly stated; and though Mr. Paterson masks the connexion with sufficient plausibility to avoid making us feel that anything is really wrong, he avoids also any very strong structural basis for the scene which, with great solidity of paint, he builds up in detached segments.

Mr. James Hill's work has its usual agreeable quality of paint in detail, and in Nos. 17 and 18 shows rather more steadiness of tone than usual. His large *Thames at Charing Cross* (11) is marred by an odd vignetting by which the ironwork on the bridge is treated with a tightness of detail not maintained elsewhere in the picture. Obviously the retrocession expressed so accurately by the perspective of the bridge is as accurately, if more subtly, measurable by the drawing of the water, and the eye is shocked if the one is rendered with great accuracy, and the other with extreme looseness. A certain logic and principle are wanting to give firm ground for Mr. Hill's undoubted delicacy of fancy to build upon. Mr. Moffat Lindner, on the other hand, has a bedrock of hard science upon which he builds with almost too much assurance. *The Storm Cloud* (49) is well carpentered, with its scale of form studiously observed throughout, but it slightly wants the inspiration of recent contact with nature. The cloud is frozen and immobile, somewhat of a studio property.

It is by its rare union of spontaneity and control that Mr. Aumonier's 'In the West Country' is singularly satisfying. Its sombre scheme of silver is an unusual one with the painter, who rarely, moreover, is so completely master of form as on this occasion. Hardly a touch is otiose or fails to play its part in the design, yet every passage is vigorous and individual. It is in its way a little triumph. Mr. Austen Brown, who, without being a painter of very independent outlook, was on occasion capable of extraordinary virtuosity, seems for the nonce to have forgotten his craftsmanship. Perhaps this only implies that he has begun thinking for himself, but the immediate result is disastrous.

THE PHÆSTOS DISK.

Alleyne House, St. Andrews, January 8, 1911.

THE reviewer of Prof. Mosso's 'Dawn of Mediterranean Civilization' (*Athenæum*, Jan. 7) remarks: "Whether the considerable specimens of more than one script found in Crete will ever be read seems very uncertain." The January number of *Harper's Magazine* contains 'The Solving of an Ancient Riddle,' that is, a decipherment of some twenty words in the well-known disk of Phæstos, by Dr. George Hempl, Professor of Indo-Germanic Literature in Stanford University. Dr. Hempl's account of his method of decipherment is most interesting. Though he does not give his renderings of all the characters in the syllabary, they certainly, when applied to words of which he has not yet published the translation, work out satisfactorily. He promises a book on the subject, in which, no doubt, he will defend the very startling grammar of this pre-Homeric Greek inscription, which, as Mr. Evans has already said, is not of Cretan origin.

A. LANG.

Fine Art Gossip.

THE NATIONAL PORTRAIT SOCIETY are holding their inaugural London exhibition at the Grafton Galleries on Thursday next.

TWO pictures of some interest have just been added to the National Gallery of Scotland. The first is an admirable example of the work of Matteo di Giovanni, the Sienese master of the fifteenth century. It represents the Madonna and Child, with Sebastian and St. Francis, and apart from its intrinsic merits, is interesting as having been acquired many years ago by Ruskin from representatives of the Spannochi family, who were the artist's chief patrons.

THE second picture is by an unknown painter of the Spanish School. It represents the picturesque and gallantly attired figure of St. Michael, and is notable for the rich and deep decorative harmony evoked by the yellow and black, the red and green gold of its colour-scheme.

AMONGST recent additions to the National Gallery of Ireland is a fine work by B. Wilson, a portrait of Mr. and Mrs. Richardson in a landscape. Wilson, who painted many Dublin notabilities during the latter half of the eighteenth century, was the etcher of the frontispiece to Orrery's 'Remarks on Swift.' Another acquisition is a landscape by William Ashford, from Sir Thornley Stoker's collection, which has been identified as a 'View of Leixlip.'

PROF. CAVENAGHI has recently been inspecting Tiepolo's frescoes in the Palazzo Labia at Venice, and his report is on the whole reassuring after the alarmist rumours which have been circulated regarding their condition. He does not deny that in existing circumstances these paintings are in eminent peril, and he suggests two methods of dealing with them, one of which could be put in operation at once, and would consist in a careful and thorough repair of the cracks and fissures and other injuries which have affected the surface of the paintings. The other, a longer and more complicated undertaking, would necessitate the removal of the frescoes from their present position; after the necessary repairs and restoration, they would be replaced in their original position in the Palazzo Labia, when the principal hall had been made ready to receive them once more.

PROF. CAVENAGHI intends himself to superintend the work of restoration. As to the actual condition of the paintings, it is satisfactory to learn that the colour has not deteriorated, and on the whole the splendour of these magnificent frescoes is undimmed.

FROM March to July of this year it is proposed to hold an exhibition of Italian portraiture in the Palazzo Vecchio at Florence. The artists represented will include not only those of Italian birth, but also foreign painters who worked in Italy or who portrayed the features of distinguished Italians, and the limit of time fixed is from the end of the Cinquecento down to 1861. The greatest Italian portrait painters are thus excluded, but the aim of the promoters of the exhibition is to prove that after the death of the great masters, and down to the year when the first exhibition of Italian art was held in Florence (1861), the art of the portrait-painter flourished and ran its course in an unbroken sequence.

THERE is no doubt that the exhibition will be of exceptional interest; the executive committee, which numbers among its ranks such brilliant and indefatigable workers as Count Carlo Gamba and Dr. Giovanni Poggi, has been conspicuously successful in the work already accomplished; and sub-committees in other countries, including Russia, Poland, and Hungary, are co-operating actively. Private owners all over Europe are lending their treasures. The German Emperor is contributing his celebrated portrait of General Del Borro. The King of Italy will contribute among other portraits those from Poggio a Caiano, Caserta, and other royal residences; and Queen Margherita portraits of the House of Savoy.

MANY artists hitherto unknown will be represented at this exhibition; and the Catalogue will contain reproductions of every picture shown.

A SMALL point of local art-history which is not without interest is touched upon in the December number of the *Rassegna d'Arte*. Angelo di Lorentino d'Arezzo, a pupil of Bartolomeo della Gatta, is shown to be the author of several paintings in the Church of S. Domenico at Arezzo, and attention is drawn to a mistake made by most of Vasari's annotators, who confused this painter with Lorentino d'Agnolo (also of Arezzo), who is mentioned by the biographer in the life of Piero della Francesca, and by whom there is an authenticated work in the Palazzo del Comune at Arezzo. It is possible that this painter was the father of Angelo di Lorentino. The elder master's work bears date 1482; the paintings of the younger are dated 1501 and 1511. The coincidence of the names and the chronology make the theory probable.

EXHIBITIONS.

SAT. (Jan. 14).—Modern Dutch and English Etchings and Lithographs, Rowley Gallery.
THURS. National Portrait Society, Inaugural London Exhibition, Grafton Galleries.

Musical Gossip.

THE programme of the first of the new series of the Classical Concert Society, which took place at Bechstein Hall on Wednesday evening, opened with a Sonata in A minor for pianoforte and violoncello by Mr. Emanuel Moór. Hungarian by birth, he has lived for some time in England, and various works of his have been performed in London. The Sonata in question contains some excellent thematic material, especially that of the middle slow movement, yet the treatment of it seemed rather scrappy, as if the various sections of the three movements had been composed at different times and in different moods. In his rendering of the pianoforte part, the composer in loud passages perhaps displayed too much energy, yet on the whole he and his excellent partner, Señor Casals, gave a clear idea of the composition. The latter took part with Mr. Leonard Borwick in Bach's fine Sonata in D for violoncello and pianoforte (originally gamba and harpsichord). It was a great treat to hear this work, so seldom performed: in the Adagio and Andante Bach shows wonderful breadth and pathos. Mr. Leonard Borwick contributed as solos his arrangement of a Fantasia by Mozart, originally composed for a clock-work instrument, and three short move-

ments by Domenico Scarlatti, all being played with his usual skill and restraint.

AN ARIETTA by Carl Maria von Weber, which is to be included in the programme of the London Symphony Concert at Queen's Hall next Monday evening, was the last composition of the composer of 'Der Freischütz.' A waltz entitled 'Weber's Letzter Gedanke' was published soon after Weber's death in 1826, and has since appeared in many editions, although in 1829 Reissiger, in a letter to Pixis, pointed out that it was one of a collection of waltzes composed by himself, and published in 1824.

OF the genuineness of the Arietta, however, there is no doubt. It is a setting of Nourmahal's song "From Chindara's warbling fount I come" in Moore's 'Lalla Rookh.' Weber wrote it for Miss Stephens (afterwards Countess of Essex), who sang it at his concert on May 26th, 1826. Weber there made his last appearance in public—he died during the night of June 4th–5th—and accompanied the song. The entries in his diary show that when Miss Stephens rehearsed it with him on May 25th it was partly sketched. Of the accompaniment only some bass notes were indicated. Moscheles, who was present at the concert, afterwards wrote out the pianoforte accompaniment from what he remembered, and in this he was, of course, assisted by the sketch. A copy of this Weber-Moscheles song came into the possession of Prof. Müller-Reuter, who is to conduct Monday's concert, and he has scored the accompaniment for Miss Gerhardt.

BY permission of the Dean, a performance of Bach's 'Passion according to St. Matthew,' with full orchestra, will be given in Westminster Abbey by the Bach Choir, under the direction of Dr. Hugh P. Allen, on Friday evening, February 17th. The soloists will be the Misses Rhoda von Glehn and Dilys Jones, and Messrs. Gervase Elwes and J. Campbell McInnes. Admission will be by ticket only, to be obtained from members of the Bach Choir.

THE LATE DR. HENRY WATSON, Lecturer on Musical History and Instruments at the Victoria University, Manchester, and Professor in the Choral and Ear-training Departments of the Royal Manchester School of Music, began life in a humble way. He held up cards of music in the street from which his father, a performer in a local band at Burnley (where the boy was born in 1846), played. For some years the youth earned a living principally by playing pianoforte solos and accompanying at unimportant concerts, and by teaching. In 1867 he was appointed accompanist to the newly-established Manchester Vocal Society, and from 1885 director of its music. He was also for many years music director of the Gentleman's Glee Club, Manchester.

TWO years ago Dr. Watson executed a deed by which the whole of his very large collection of music and books on music became the property of the Corporation of Manchester for public use. He also presented to the Royal Manchester College and to the Corporation a large number of instruments, which in the course of many years' travelling he had collected. Dr. Watson took his degree of Bachelor of Music at Cambridge in 1882, and five years later that of Doctor.

MR. A. J. BALFOUR will be the President of the Congress of the International Society of Musicians, which will be held this year

in London from May 29th to June 3rd. Of the Governing Body, Sir Alexander C. Mackenzie will be General President; Hof-rath Dr. O. von Hase, General Treasurer; and Dr. Charles Maclean, General Secretary. Sir Alexander C. Mackenzie and Dr. W. H. Cummings will be President and Vice-President, respectively, of the English Committee (for Great Britain and Ireland).

In addition to the meetings, lectures, &c., there will be an historical chamber music concert; an orchestral concert, with the Queen's Hall Orchestra, at Queen's Hall; a chamber concert of modern English music; a concert by the Huddersfield Choral Society of 300 voices; and a concert at Queen's Hall with the London Symphony Orchestra. Performances will also be given at Westminster Cathedral of early English church music. Arrangements are being made for an opera performance.

THE volume containing the *Proceedings* of the Musical Association during the thirty-sixth session (1909-10) has been published by Messrs. Novello. Dr. W. H. Cummings read an interesting paper on Dr. Arne, in which he gave an illustration of the composer's good opinion of himself. Writing to Garrick in 1770, when Dryden's 'King Arthur' was to be revived, Arne offered to compose music because the "Solo Songs of Purcell are infamously bad." The paper on 'French Music of To-day,' by Mr. Edwin Evans, presents a lucid and instructive account of the two modern French schools which appeal, the one more to the intellect, the other more to the emotions, and of which the chiefs are Vincent d'Indy and Debussy. The titles of the other papers, by Dr. Southgate, the Rev. H. C. de Lafontaine, and Messrs. F. Korbay and W. W. Starmer, are respectively 'Flute Music,' 'The King's Music,' 'The Hungarian Folk-Songs,' and 'Chimes and Chime Tunes.'

THE musical critics of Dresden have, it is reported, resolved not to notice the production of Strauss's 'Rosenkavalier,' which takes place on the 26th inst., as the composer has refused to let them have the libretto at the general rehearsal. If they adhere to that decision, the Dresden public will be all the more curious to hear the work.

In *Le Courrier Musical* of the 1st inst. M. Saint-Saëns in a short article cleverly sums up the history of the art of music from its infancy down to the present time. Féti's, he says, had studied and understood the broad outlines of musical evolution up to what he justly called the *omnitonic* system, since realized by Wagner. After that, Féti's declared, "I see nothing." Saint-Saëns adds: "He could not foresee the a-tonic system. Yet to that we have now come. It is no longer a question of adding to old rules, naturally framed by time and experience, new rules; but of suppressing every rule, all restraint." The article is entitled 'L'Anarchie Musicale.'

PERFORMANCES NEXT WEEK.

- Gen. Concert, 8.30, Royal Albert Hall.
 — Sings and his Band, 8.30, Palladium.
 — Sunday Concert Society, 8.30, Queen's Hall.
 — Mr. Beecham's Orchestra, 7, Palladium.
 — Sunday League Concert, 7, Queen's Hall.
 Mon. Kreisler's Orchestral Concert, 8, Queen's Hall.
 London Symphony Orchestra, 8, Queen's Hall.
 Tues. Queen's Hall Choral Society, 8, Queen's Hall.
 — Miss Helene Martini's Vocal Recital, 8.15, Bechstein Hall.
 — Miss Maria Wittkowska's Concert, 8.45, Zollian Hall.
 Wed. Miss Ruth Freeman's Vocal Recital, 8.15, Bechstein Hall.
 — Miss Pauline de Schomberg's Recital, 8.15, Zollian Hall.
 — New Symphony Orchestra, 8.15, Queen's Hall.
 Thurs. Société des Concerts Français, 8.30, Bechstein Hall.
 — Broadwood Concert, 8.30, Zollian Hall.
 Fri. Mr. Joseph Holbrooke's Modern Chamber Concert, 8, Steinway Hall.
 Sat. — Mr. York Bowen's Pianoforte Recital, 8, Zollian Hall.
 — Queen's Hall Orchestra, Symphony Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

CRITERION.—*Is Matrimony a Failure?*
 Adapted from the German of Oscar Blumenthal and Gustav Kadelburg by Leo Dietrichstein.

THE trials of matrimony have always been a standing joke in the theatre. Dramatists have taken advantage of this weakness of human nature, and the henpecked husband, the bachelor trembling on the verge of proposal, the managing or revolting wife, and the spinster who schemes to get married are assured of popularity as comic types in our playhouses. Conservative, too, as the vast majority of the public appears whenever any change in the marriage laws is mooted, it is quite prepared to give the reins to revolutionary fancies on the stage. There it can indulge lawless daydreams which would be sternly repulsed in life's more sober hours; there it can even imagine the dismay or joy which might come over a group of married couples who discovered that the ceremony which sanctioned their unions had no legal validity. It is an idea of this sort that forms the basis of the new Criterion farce, 'Is Matrimony a Failure?'

But the German authors make somewhat of a heavy tax on our credulity, or possibly it is the American adapter who is responsible for this. Eager though we may be to give their droll notion a hearing, we can hardly understand why marriages solemnized in a church, the licence of which has lapsed, should be necessarily denounced as illegal, or why the parties should be expected to separate until Parliament has granted new powers to the church. There is such a possibility as marriage before a registrar; there are such things as special licences for civil weddings. Hence the whole scheme of the play gives the impression of much ado about nothing, while the fun is of a rather laboured and mechanical kind. A staircase, up and down which all the characters dash in a body, gets on the spectator's nerves; and the division of the sexes into opposing armies, who camp at rival inns and conduct meetings as it were under the white flag, has a look of artificiality. One or two scenes on conventional lines are happily worked. An estranged couple are taught by this enforced separation that they are really in love with one another. A husband of roving propensities is brought to book by a wife who should have been too clever to let him stray from her side. A sworn bachelor gaily marches to his fate at the hands of the only married girl in the village set.

These scenes are well acted by Mr. Charles Bryant and Miss Edyth Latimer, Mr. Paul Arthur and Miss Ellis Jeffreys,

Mr. Kenneth Douglas and the *ingénue* of the cast. But piquant as is Miss Jeffreys's art of comedy, delightful as is Mr. Douglas's assumption of light-heartedness, there is a distinct lack of pace in the performance, and we are left wondering whether the slowness of the play's English interpreters is not accountable for its failure to create illusion.

OUR LIBRARY TABLE.

Memories and Impressions of Helena Modjeska: an Autobiography. (Macmillan.)—Actresses write good memoirs, if we may judge by three modern instances—those of Ellen Terry, Sarah Bernhardt, and a no less famous colleague of theirs who is, alas! no longer with us, Helena Modjeska. It is an arguable point whether Madame Modjeska's reminiscences are not the most interesting of the series. At any rate, they make delightful reading; they are full of anecdotes and piquant experiences of travel and professional work in many countries; they are singularly free from the spirit of egotism, yet suggest on every page the charm of a sympathetic personality.

Helena Modjeska was not one of those so-called "cosmopolitans" who forget their native country amid the success they win abroad. The sentiment of patriotism lends a pretty touch of pathos to the chapters in which she describes her childhood in conquered Poland, and her recollections of barricades in the streets, cannon-fire which affected private houses, and the enthusiasm which accompanied the unlucky insurrection. Art since those days has been the only outlet permissible to Polish energy, and the future actress early betrayed a mania for the stage. She met, however, with no little discouragement. One of her teachers assured her brother, after the first lesson she gave, that Helena had no theatrical vocation and had better be kept at home. That was in 1862, when Modjeska was sixteen years of age. A year later the ardent girl made the acquaintance of Shakespeare in a German performance of 'Hamlet' at Cracow, and thereafter accepted the "wonderful wizard" as her master, and aspired only to impersonate "those wayward, sweet, passionate, proud, tender, jolly, or cruel and sad heroines of Shakespeare's dramas." But she had to go through a long training before she achieved her ambition—certainly before she played these parts in their creator's own language. She was already married at seventeen, and marriage proved a stepping-stone to the stage. Favourably received at a charity performance, she was persuaded by her husband to attempt more ambitious flights, and so she went "barn-storming" through the provinces of Poland, and eventually secured engagements at the Lemberg and Cracow theatres. Her work at these playhouses gradually caused her name to be known both in Vienna and in Paris.

A chapter of accidents, however, carried her half-way across the globe to California. From her first husband, about whom she speaks with kindly reticence, she found herself compelled to part; and when she married M. Chlapowski, this time contracting a love-match, she joined her new spouse in an American farming experiment. This was none too successful, but it led to Helena Modjeska's taking lessons in English and making her début in English before an English-speaking audience. America soon hailed her as a great actress, and London followed suit, with the result that she was before long possessed, while still young, of an international reputation.

Madame Modjeska first appeared in London under Wilson Barrett's management in a version of 'La Dame aux Camélias,' which took on a new title, 'Heartsease,' and pretended to be an English play in order to dodge the Censorship. But though the Censor was deceived, one playgoer was not; and when the then Prince of Wales discovered the trick, he marvelled why a piece which had been refused a licence in its original tongue to Madame Bernhardt should be granted one as an adaptation. "I must look to it," said the Prince when told the facts. His late Majesty obviously had his eyes open as to the state of English theatrical affairs. Madame Modjeska, when she met him, broached the idea of the founding and endowing of a National Theatre in this country. To her amazement, the Prince replied, "Do you think there is enough love of art in the Anglo-Saxon race to make the theatre a State affair?"

The famous actress met everybody worth knowing of her time in England and America and in her native land, including poets, artists, musicians, singers, and other celebrities, and she writes not a harsh word of any of them. She has pleasant things to say of Tennyson and Browning and Longfellow. She has piquant stories of Hans von Bülow and Paderewski and Jean de Reszke. She is full of enthusiasm over Ellen Terry's vivacity and high spirits, alike as a woman and as an actress in the part of Beatrice. She pays her tribute, too, to Henry Irving, who forms the subject of an amusing anecdote in which Edwin Booth was concerned. She and Booth were talking about Irving, and Modjeska exclaimed, "A great man!" whereupon Irving's American rival made the reservation, "Not a great actor—but a great man!"

It was only last summer that Helena Modjeska was laid to rest in her native Poland; in these reminiscences she seems to live again.

The Piper. By Josephine Preston Peabody. (Constable & Co.)—"The Piper" was so recently discussed in these columns during its London production that detailed comment on it, now that it appears in book form, is not necessary. It reads well—reads better than it plays—and certainly its writer has gifts of imagination and poetic feeling. The first act, taken by itself, would make a striking one-act play. So far in this version the Piper of Hamelin fulfils his proper function of luring the children from their homes, and so punishing the ingratitude of the burghers. So far the author treats her theme picturesquely, fancifully, even dramatically. But her later scenes show that she lacks the architectonic sense, and are rendered wearisome by the long speeches of her Piper, turned preacher and bore. The author must curb her liking for rhetoric if she wishes to win success as a poetic dramatist.

The Way the Money Goes. By Lady Bell. (Sidgwick & Jackson.)—Readers may remember this interesting play of North-Country life being presented last March at the Royalty Theatre. It has now been issued in print, and emerges successfully from the ordeal. Its dialogue, while idealized to the extent that expletives are avoided, fulfils the expectations it created as delivered from the stage: it is admirably colloquial, and appropriate to the artisan characters to whom it is assigned. Perhaps the story is not the strongest feature of the piece; what Lady Bell, however, does contrive to do very happily is to suggest the atmosphere

of a North-Country town, full of unlovely chimneys and factories and dingy cottages and tenements. The playwright makes us see clearly the drabness of the life and home of the Yorkshire or Lancashire workman's wife, and gives a vivid picture of the temptation which the possible gains of betting or the cajoleries of the tallyman address to such a woman, lacking as she does all luxuries, and often many of those comforts that to her better-born sisters have become necessities. Yet though Lady Bell keeps in view the unpicturesqueness of the surroundings of these working people, she indicates also the virtues which make the artisan of the North so good a fellow, notwithstanding the hardness of his fibre—the virtues of cheerfulness, good temper, and camaraderie.

Dramatic Gossip.

A NATIVITY play by Dr. Douglas Hyde translated from the Irish by Lady Gregory was performed for the first time on Thursday week last at the Abbey Theatre, Dublin. The beautiful scenery, designed by Mr. Gordon Craig, formed a most appropriate setting for the little piece, which was impressive in its simple dignity.

NEXT week Mr. Alston Rivers is publishing four more volumes in his series of short French plays suitable for acting at school speech days, reading or acting in class, &c. The new volumes are: 'L'Habit de Mylord' (vaudeville), by Sauvage and Leris; 'Dieu Merci, le Couvert est Mis' (comedy), by Léon Gozlan; 'Comme Elles sont Toutes' (comedy), by Charles Narrey; and 'La Somnambule' (vaudeville), by Scribe and Delavigne.

It is announced that the coronation of King George will be made the occasion for a naval and military pageant on an extended scale. The English people have of recent years shown considerable aptitude for pageants, and a demonstration will be welcome which pays due regard to pictorial effect as well as the resources of the Empire.

TO CORRESPONDENTS.—J. D. S.—M. K.—A. L. H.—S. H.—Received.

W. A. C.—Next week.

No notice can be taken of anonymous communications. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china pictures, &c.

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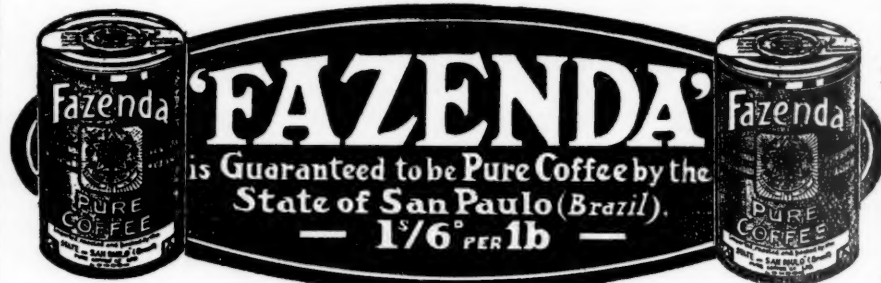
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